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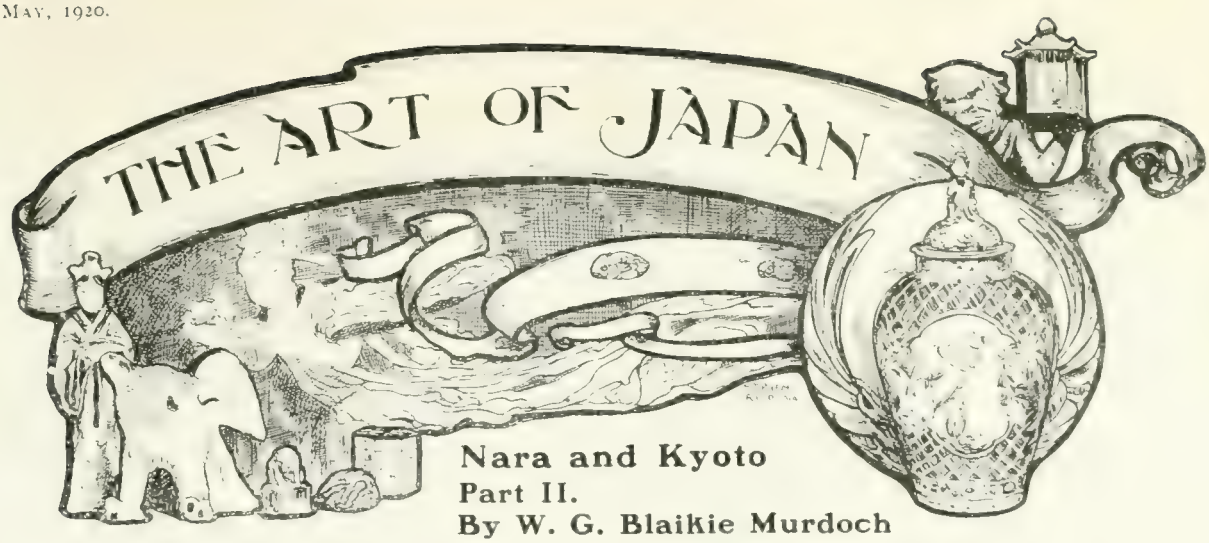
MISS ELIZABETH PHELPS

BY THE REV. M. W. PETERS

The Connoisseur


THE ART OF JAPAN

Nara and Kyoto
Part II.
By W. G. Blaikie Murdoch

In my previous article* I concluded my remarks by comparing the effect of the French Revolution and the Napoleonic wars on the estimation of Louis XV. work, with the growth in Japan in the opening twelve-hundreds of a stern temper, inciting sculptors to worship verve above everything else. The leader of this departure was Annami Kwaikei, who instituted, about 1220, a college of sculpture at Kyoto, styled The Seventh Avenue Academy, for when Kyoto was built its nine principal streets were given numbers, being known by such to this day. And one of Kwaikei's first pupils here was Jokei, who is said to have been the preceptor of Unkei, though certain authorities claim the precise reverse to have been the case, declaring, too, that Jokei was Unkei's son. Be these things as they may, the thirteenth-century movement in sculpture is grandly exemplified at the Nara Museum, alike by anonymous works, and things whose authorship is recorded, those statues hereafter mentioned being all of wood, and if not life-sized, bigger than that. Strongest of the large gathering of Kwaikeis are *Shubodai* and *Zenzai Dōzi;* strongest of the Jokeis, a *Kwannon;* while salient among the Unkeis are *Santaira Taishō*, *Antaira Taishō*, and *Four Warrior Deities*. It seems that Unkei's death occurred when he was not much over thirty, and his energies must have been prodigious, for there is no famous Japanese sculptor who produced nearly so great an amount as he, Japan herself considering him easily the prince of her glyptic artists.

PRIEST GIVEN BY HIMSELF LIFE-SIZED SCULPTURE IN WOOD COATED WITH DRY LACQUER AT KYOTO MUSEUM

The removal of the court from Nara to Kyoto provoked a good deal of demur, notably in a fine ode by Sakimaro, who says he would never tire of gazing on the mountains around Nara. But Kyoto likewise is encircled by mountains, the sequestered feeling which these give the

* June, 1919.

town having inspired its original name, Heianjō, or The Capital of Peace. Kwammu, the first Emperor to reign here, was eager as Louis XIV. for splendour. And, appointing scholars to counsel the builders of his palace, he gave its parts most sonorous names—The Hall of Tranquility, The Gallery of Military Virtue, The Serene and Cool Chamber, The Gate of the Honourable Kitchen—while at the entrance he planted The Guardian Cherry-Tree of the Right, and The Guardian Orange-Tree of the Left. This palace is no longer standing, the present home for royalty in Kyoto having been erected so lately as 1856; but the town has still a number of noble buildings, in particular Kiyomizu Temple, Hongwanji, and the castle of Nijō Rikyu, each built early in the seventeenth century. Nijō Rikyu has contours of singular delicacy, much of its appeal lying, too, in its colour: the gentle harmony formed by the grey of the massive stone base, the white of the plastered walls, the green of the tiled roofs, the gold of the sculptured dolphins at various apexes. But Hongwanji is a statelier edifice of more commanding aspect, and there is here a mural painting of huntsmen, by Kano Sanraku. He, when young and very poor, was marked as an artist of promise by Hideyoshi, who thereupon sent the boy to a studio, where he would have the chance of a sound training, the requisite fees being paid by the great soldier himself. And it was when lingering one evening at Kiyomizu, thus at least maintains tradition, that Hideyoshi conceived his ambition of making the vast empire of China a mere fief to Japan, the temple being certainly just the place to kindle aspirational dreams. For, perched as it is on the face of a steep hill, on the outskirts of Kyoto, it commands a superb view of the whole town, and those seemingly illimitable ranges of peaks around it.

JIZŌ BOSATSU PAINTED WOODEN STATUE, BY HŌKYŌ KAIKEI AT NARA MUSEUM

Becoming Japan's acknowledged centre of art industries as early as Kwammu's own day, Kyoto still has numerous potteries whose methods are just what they were in the remote times, when the ceramicists knew virtually nothing of the West, hand-looms being also used by many silk-weavers in the town. A multitude of its streets are scarcely twelve feet broad, their delightful picturesqueness being

doubled in the evening, for the denizens mostly cling, with wise fondness, to the use of their ancestral

PRIEST GENBO THE SEATED SCULPTURE IN WOOD, BY JOKEI AT KŌFUKUJI

paper-lanterns. And an old-world flavour pertains to the garden of the museum, owing to the presence there of twenty Chinese hieratic statues of golden bronze, in every case considerably more than life-sized, their age reputed five hundred years. This museum was founded only in 1897, and there has been a lack of discrimination in purchasing the collection, the few items which are good being very good, however, and in the forefront of such are three of the oldest sculptures. These are a seated figure of himself by Priest Giyen, together with a pair of *Temple Defenders*, by Kobo Daishi, all life-sized, all of wood, though a thin coating of dry lacquer has been given to his work by Giyen. He lived towards the close of the seventh century (*obiit* 728), the fame he won as a prelate having begotten the story that he was sent from Heaven in answer to a prayer, his so-called parents discovering him in a parcel in a hedge—a second Moses. Nor have many later Japanese sculptors shown a gift for characterisation, greater than is reflected in that auto-portrait by Giyen. But how critical a mind, what sharp wits, must have belonged

likewise to that artist who, at the end of the twelfth century, chiselled *Mawara Nyō* and *Basso Sunnin.*

DEMON LANTERN-BEARER
SCULPTURE IN WOOD BY KOIEN
LENT TO THE NARA MUSEUM BY KŌFUKUJI

GIGEI TENJO STATUE, SLIGHTLY MORE THAN LIFE-SIZE, THE HEAD OF LACQUER, THE REST OF WOOD LENT TO THE NARA MUSEUM BY AKISHINO TEMPLE

Studies, the first of an old nun, the second of a wrinkled pilgrim leaning on a stick, these works again are of wood, and slightly less than life-sized, a similar description applying to the likenesses of themselves by Takei and Unkei. Takei lived in the twelve-hundreds, presumably studying at the Seventh Avenue Academy, for its pupils commonly took a name ending in *kei;* and the portrait of Unkei tells nothing if not that he was a most optimistic person, his skill being furthermore represented by some carved theatrical masks, denoting that for a time he was a keen student of Græco-Chinese art. The museum embodies, too, some interesting old kakemono portraits; for instance, one of Shōmu, another having for subject that Emperor's contemporary, Takechimaro Fujiwara; while a beautiful hieratic painting is *The Death of Buddha,* bearing a written date equivalent to 1086.

It is really very surprising that so much fine art

ARHATS OLD CHINESE PAINTINGS AT ZENKIN TEMPLE, KYOTO

should have been made in Japan in the Middle Ages, considering that in that period the country, like most others, was rent eternally by civil wars and changes of government. For it must be remembered that, though the Japanese never subverted their royal house, always regarding its scions as divine, the crown had no power subsequent to the time of Yoritomo (*circa* 1192), the first Shogun, who has been mentioned in connection with the *Buddha* at Tōdaiji. Thenceforth administration rested with the Shogunate, which office was hereditary in various noble houses in succession, being acquired in 1348 by the Ashikaga, under whom the storms grew even worse than before. But perhaps the very love of art, so salient in most of the members

PART OF A MURAL PAINTING BY KANO SANRAKU AT HONGWANJI, KYOTO

of this family, was largely what inhibited their having legislative strength; while indeed, two of the Ashikaga Shoguns, Yoshimitsu and Yoshimasa, were connoisseurs first, rulers only second. Himself a poet, and an enthusiastic lover of the drama, Yoshimitsu longed to have a home near Kyoto, where he might find respite from the worry of politics, whence about 1380 he bought Kinkagu (The Golden Pavilion), charmingly placed at the edge of the Mirror Lake, many of the things which he garnered into his retreat being still there. The clever little wooden sculptures of monkeys, dating as they do from the ninth century, are interesting as showing that even then Japanese sculpture was not purely hieratic; and there are good examples of Kobo Daishi, Kwaikei, Takei, and Unkei, also a painting by Chō Densu. Kinkagu was transformed into a temple on the death of Yoshimitsu, and now there was added to his collection a kakemono by Sesshiu; then Masanobu came to paint a ceiling, later Kano Tanyu to decorate a series of sliding-doors; while not long ago the priests became possessors of a big folding-screen by Okio, one of the grandest of that master's works.

Yoshimitsu is sometimes said to have been personally a painter, as too was his descendant, Yoshimasa, whose deep love of his art led him to go, when young, to China, there to study under famous painters. Returning, he battled for over twenty years with the duties of the Shogunate, from which he found release in 1493 by abdicating in despair; and having, shortly prior to this, taken a country house not far from Kyoto, Ginkagu (The Silver Pavilion), he spent the remaining decade of his life almost exclusively there. Nor is it easy to conceive a spot where a seeker after peace would be likelier to realise his dreams, the house being in the midst of a rich pine-forest, made musical on summer days by those *suzumushi*, concerning Japan's immemorial affection for which Lafcadio Hearn writes well in the essay *Insect Musicians*. But, when lingering at Ginkagu, the music chiefly haunting the ears is that which lies in the names of the different parts of the garden, names which are like passages from Swinburne—The Vale of the Golden Sands, The Rock of the Mountain Fairies, The Moon-washing Fountain, The Gate of the Dragon, even better, The Landscape of the Sound of the Stream. And it is easy to imagine Yoshimasa here, happy at last in the society of his friends, his emancipation from politics, the arrangement of his treasures. These include two kakemono, respectively by Kose no Kanaoka and Chō Densu, also a *Kwannon* by Unkei, and a painting by Sesshiu, who, nearing the end of his life on Yoshimasa's abdication, was a frequent and deeply honoured guest at Ginkagu, which gradually became, in fact, a rallying-ground for fine artists. Hither came often the landscapists Geiami

[illegible]

ASHIKAGA YOSHIMASA
[illegible] FUTURE IN WOOD

AT SINKAGUI, NEAR KYOTO

and Sōami, the latter being reputed largely the designer of the garden; while a man whose visits were received with especial warmth was Chosen, apparently little known yet in the Occident, though some black-and-white landscapes by him are among the best pictures in the ex-Shogun's collection. But the most impressive thing at Ginkagu is an almost life-sized portrait-sculpture, in dark brown polished wood, of Yoshimasa himself; and if ever biography was attained in the glyptic art, it is in this grandly simple work, the anonymous sculptor having insisted in particular on the dreamy nature of his sitter. He is shown here in hieratic garb, his eagerness to escape from the actualities of life having culminated in his taking holy orders two years before his death.

Another interesting man, always notably welcome at Ginkagu, was the priest Shuku. Renowned in his day as a judge of old pictures, and as originator of those ceremonious tea-parties known as *Cha-no-yu*, he had travelled, when young, in China, along with Sesshiu; and was expert, like the ex-Shogun personally, in the typically Japanese pastime, Flower-Arrangement, as, too, in the game quaintly styled Listening to Incense. For in Japan, just as you do not talk of smoking tobacco, but of drinking it, you do not speak of scenting aromas, but of hearing them. In this game the competitors were required to tell which perfume was being burnt, then to give it a title of some length, metrical by preference, this title to embody a literary allusion, apposite to the peculiarity of the aroma at issue, and none save references to acknowledge classics were thought good answers. The game being conducted with the daintiest utensils at Ginkagu, and the fondness shown for it there giving it a vogue with the *noblesse*, Listening to Incense proved a marked stimulus to various branches of applied art in Japan, an even greater analogous stimulus coming from Yoshimasa's liking for *Cha-no-yu*. Tea appears to have been known in Japan since the dawn of history, a coarse species, however, whereas in the Ashikaga period the Japanese became acquainted with sound Chinese blends, Shuku observing that the drinking of such makes for urbanity, also declaring the new beverage to be an aid to religious meditation. And being anxious, true priest that he was, that many besides himself should receive these benefits, knowing, too, how keenly ceremonial appeals to the Oriental mind, he sought to increase the practice of drinking good tea by evolving a positive ritual to accompany it. Yoshimasa accordingly added to Ginkagu a room which he called The Tea Chamber of Shuku, and soon the conduct of affairs there was viewed as *de rigueur* throughout Japan, one excellent rule being that there must be no arguments at the parties, no gossip, talk to consist in exchange of ideas on religion and the arts. Ordaining precisely how a guest should knock the ashes out of his pipe, law regulated, moreover, the size and style of all the utensils, loveliest of such of Yoshimasa's as remain at his house being a bowl of *céladon*, its preciousness signified by the many repairs with gold it has undergone. And when, in April, 1899, a number of the Ginkagu tea-things were sold by auction at Tōkio, they were bought at literally fabulous prices by Japanese connoisseurs, these being to this day wisely inclined to think of Yoshimasa as their patron-saint.

Like Yoshimitsu's house, Yoshimasa's was made a temple after his death; and, as at the former, the Ginkagu priests commissioned Kano Tanyu to come and paint for them some sliding-doors. Sparsely noticed by Occidental critics, Tanyu was an extraordinarily energetic person, producing more, in likelihood, than any other Japanese painter of equally high talent; and two further temples in the Kyoto region, which have good examples of his work, are Daitokuji and Tōfukuji, the latter having furthermore some beautiful doors by Sanraku. At this temple there is besides a masterly portrait, *Priest Shoichi Kokuchi*, by Chō Densu, whose manner here has a flavour of sarcasm recalling Goya; and who, himself a member of the priesthood, lived at Tōfukuji during a great part of his life (1352–1431). It is related that once the Shogun, having come to the temple, was so much impressed with Densu's genius that he told him to name the great wish of his life, saying that, if possible, it should be granted. Whereupon the artist replied there was but one thing he desired: the passing of a law forbidding people to picnic in the grounds of Tōfukuji, since they invariably desecrated the fair green glades by leaving refuse behind them.

Daitokuji was likewise the home of a celebrated artist-priest, Sen-no-Rikyu, who added sundry elaborations to the sacrament of *Cha-no-yu*. His auto-statue in wood is conserved at the temple, but a much more beautiful thing there is the kakemono portrait of Oda Nobunaga, that deeply interesting figure. The dominating ambition of his life was to see the turbulence of the barons quelled for ever, a consolidated Japan formulated from the chaos; and it was whilst he was fighting for this end that Hideyoshi flashed upon the scene, giving himself heart and soul to Nobunaga's project. In those days, it must be borne in mind, not merely conventions, but stringent written laws inhibited a Japanese, whatever his talents, from rising from the clearly defined social class into which he was born, be it the trading, the agricultural, or that composed of artisans. Yet Hideyoshi, a son of the peasantry, working for a while as a butler, for a time as a sandal-carrier to a *samurai*, rose within a few years to be Nobunaga's chief general; while on the *débâcle* of the Ashikaga he became Shogun in everything except name, holding, indeed, a far stronger sway than any actual Shogun had done. Often in the thoughts, when wandering in and around Kyoto, these meteor-like doings form one of the great landmarks in the history of art in Japan. For through Hideyoshi's efforts, his greater strength than Nobunaga's, peace came after his death to the land, bringing with it wealth for tradespeople, a fair degree of comfort at last for the masses. These desired to have beautiful things around them, those others grew lavish in the decoration of their homes, so that now artists ceased to be the servants purely of temple, court, and baronial hall. Thus came into being those various groups, seemingly still regarded by many Europeans as virtually representing Japan's total artistic achievement: the sculptors of the little bronzes, the screen-painters, the modellers of ceramic figurines, the carvers of *inro* and *netské*, the experts in woodcut. And a rare harvest it was which these men brought forth, but did they vie with their predecessors?

LA VIERGE À LA VIGNE

BY PAUL HIPPOLYTE DELAROCHE

In the State Gallery at H.H. the Maharaja Gaekwar of Baroda

The CONNOISSEUR

The State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I. Part III.—Continental Schools. By E. Rimbault Dibdin

In the representation of more modern schools, the Baroda collection is strongest, next to the British, in those of France: a national consequence of the lead taken by that country in the development of art. It will be convenient to begin with the others, as no reference was made in the first article to French art, and we have now to deal with a sequence beginning in the seventeenth century.

Of modern Spanish art there are two examples: a garden scene, *Feeding the Ducks*, in the manner of Fortuny, by J. Agrasot y Juan; and a full-length portrait of a girl, *Gaditana*, by Laureano Barrau, which is one of the most accomplished pieces of modern painting in the collection. A clever *Algerian Market Scene* by G. Simoni, and a vivid study of an old monk reading, by A. Tamburini, are the contributions of Italy. Austria provides a spirited *Skirmish*, by A. Friedlander; Germany, *The Attack*, by W. Velten, and a delightful group of *Laughing Spectators*, by the ever-welcome Karl Gussow: comparable with Frans Hals and Garrido in his mastery of the human smile. *Cattle in a Field*, by C. Westerbeek, and a lovely wet, cool grey seashore scene by J. Scherrewitz, are from Holland; while Russia is represented by L. Pilichowski's emphatic study of an old man, *Waiting*, and the large study for the brilliant composition by Ilya Efimovitch Repin, *The Answer of the Saporog Cossacks to the threatening missive of the Sultan Mahmoud V.* Grouping, characterisation, and colour are those of a master: it is a creation at once, arresting and satisfying. The painter died in 1918 of starvation—a victim of the war.

From Belgium, in addition to sculpture by Guillaume Geefs and Jef Lambeaux, there are several pictures, the earliest by Dyckmans, *Opportunity makes the Thief*, an interior studied with untiring quest of finish in the

ILYA E. REPIN. THE ANSWER OF THE SAPOROG COSSACKS TO THE THREATENING MISSIVE OF THE SULTAN MAHMOUD V.

artist's well-known manner—the manner of his time. It is almost tediously accomplished. Very different is the rollicking, broadly painted study by his contemporary, Joseph Stevens, of a showman's covered cart, with a load of wild beasts, tearing along a road, drawn by three dogs, and apparently without a driver. The others are landscapes—a tranquil scene at sunset by Louise Heger, and a weird little snow nocturne by Jan Van Beers.

No example of the still imperfectly known early French art is in the Baroda collection : it begins with the two Poussins. The authenticity of the *Mary Magdalen anointing the feet of Christ*, by Nicholas, has been questioned by experts, who, however, have not been able to specify the brilliant imitator who produced it. It would be of interest to know something of a painter who, though able to simulate so well the manner of his master, is unknown to history.

Le Sueur's *Christ's Entry into Jerusalem*, and Le Moyne's *Rinaldo and Armida*, are accomplished, without being of special interest, save as illustrating phases of art progress. An *Italian Landscape*, by Pierre Antoine Patel, is a lovely picture—one of the gems of the Italianate French school. Portraits of men by Largillière and Perronneau, evidently persons of distinction, but not identified, are excellent; and there is a spirited little subject picture, *Le Verrou*, by Fragonard—presumably the lost original.

The next picture, in point of age, brings us to what may still be called modern times, for it is by Georges Michel, a student of old Crome's work, and one of the founders of the Barbizon school. It records a fine open view, *Near Montmartre*, the great plain where he most loved to paint. Ary Scheffer and Paul Delaroche were born more than thirty years later than Michel, but the art of Scheffer's *Christus Consolator*, and even that of Delaroche's *La Vierge à la Vigne* is emphatically "dated," while his still belongs to the present. These two pictures are choice examples of the painters, and special interest attaches to the Delaroche, because it had long been supposed lost in the destruction by fire of its owner's house. The artist, who painted the principal figure from his daughter, the wife of the painter, Horace Vernet, was greatly distressed. The identification of it by Mr. Spielmann was confirmed by comparison with Samuel Jesi's engraving in line, also even more conclusively by the evidence of skilful retouchings where the surface had been injured by fire. Fortunately, the actual damage as so discovered on minute examination was not of a grave character, but it may be conjectured that before the canvas came into a restorer's hands after the fire, it presented an appearance which seemed to justify the tidings of its "being burnt" conveyed to Delaroche. While the critical opinion of to-day would by no means endorse the superlatives of praise with which S. C. Hall hailed *La Vierge à la Vigne*, when it was first exhibited at the Royal Academy in 1844, it cannot be denied that it is a creation in which the artist was strongly and happily inspired by the most popular and often painted of religious themes, and realised it with marked individuality, and much beauty and tenderness. It would be difficult to find a better example of the French *juste-milieu*—the link between classicism and romanticism.

The portrait by J. F. Millet, of his wife, is not the less interesting and characteristic because he is not so well known in portraiture. It is a striking picture of a pale, dark young woman seated, wearing a dark dress and a white shawl, caressing a dog. Whether this was the artist's first or his second wife is not certain.

Isabey the versatile is represented by a spectacular Venetian canal scene; Meissonier, by a carefully finished little study of a Hussar lighting his pipe. The French landscapes of the middle of the nineteenth century are well chosen. Boulangé's *In the Forest of Fontainebleau* is an excellent and charming wood scene in one of his favourite painting grounds, with a foreground group of cattle. Charles Jacque's *The Shepherd—Moonlight* is an exquisite nocturne. *The Ravine*, by Courbet, has a vigorous and brilliant treatment of a romantic scene—a swift river flowing between a bold cliff and a wooded bank. The sure instinct for light and colour of Boudin, wholly modern in feeling, is seen to advantage in his *Sortie des Barques à Trouville*. Bastien-Lepage's seashore subject, probably painted at Concarneau, is of the simplest unconventional kind, but its masterly statement—one thinks of Whistler—makes it rich in interest. The vivacious Raffaëlli is equally personal and unusual in *The Ferry*, so cleverly animated by its adroit suggestion of innumerable peasant figures. It is the art of to-day, even more so than the suave, tranquil and pleasing *Milking*, by his contemporary, Julien Dupré.

The orientalist, Gérôme, pupil of Delaroche, whose secrets of suave grace in expression he inherited, is represented at Baroda by a perfect little example, *Prière dans la Mosquée*, all the more acceptable because in its reposeful theme there is nothing to disturb the enjoyment of the painter's accomplished craftsmanship. Auguste Toulmouche's *Lady with a Book* charms in a similar way, but the engaging type of girlhood, represented so well, makes no small part of its charm. The *Convent Dispensary* of Henriette Browne is an interior as true and simple as a De Hooch, as modern and delectable as a Joseph Bail; and the *Still Life*

: PATEL AN ITALIAN LANDSCAPE, WITH RUINS OF A CLASSIC TEMPLE

on a Table, by Antoine Vollon, well represents the foremost Frenchman of his time in that genre. The two accomplished subject pictures which end the list show incidentally the width of range covered by French painters of half a century ago in that class of work; for they are wholly different in aim, theme, and treatment. But between the dates of the two canvases there intervened the Franco-Prussian war and the fall of the Empire, events which profoundly affected every phase of the national life, and not least the outlook of artists. Tissot's *Un Souper dans le Directoire*, though dated 1869, is, it may be conjectured, his exhibit, *Le Dejeuner*, at the Salon of 1868, redated for exhibition in England. In any case, it belongs to his early period of maturity, during which he painted in Paris, and for Paris. When, after the war, Tissot left France for England, he definitely modified his style and choice of subject to suit the English market, though the essential characteristics remained—his love of costume and still-life details, his adroit use of carefully studied foliage and flowers, especially the graceful leaves of the horse-chestnut.

Charles Corbineau's *Tired Out* shows a peasant interior in which a woman, with an infant on her lap, has fallen asleep in the midst of dinner preparations that give opportunity for still-life details. She is surrounded by three young girls, whose amused regard savours overmuch of studio pose and detracts from the force of the composition. There is abundant matter for admiration, however, in the graceful design, vigorous brushwork, and good colour; and the central woman and child are wholly excellent.

A lion and a greyhound in bronze, by Barye, are the only examples of French sculpture, apart from the work of the Medallists.* It has been no part of

* [illegible] are to be shown in cases, illustrate well the achievement of [illegible]

HENRIETTE BROWNE THE CONVENT DISPENSARY

JEAN FRANÇOIS MILLET PORTRAIT OF THE ARTIST'S WIFE

JAMES J. J. TISSOT UN SOUPER SOUS LE DIRECTOIRE

LAUREANO BARRAU GADITANA

the scheme to make the Baroda collection representative of the art of sculpture in Europe: the few examples purchased for it have been chosen rather with a view of providing pieces suitable for decoration of the picture galleries. One very charming item is not even European—a Japanese bronze of a girl, probably a geisha, seated on the ground. It is interesting to find that it falls so harmoniously into a display of European art, although its nationality is unmistakable. Its maker, whoever he may have been, must rank among those rare men whose genius reaches beyond nationality to the universal essentials of beauty; who provide the only justification possible for Whistler's fallacious pronouncement to the effect that there is no such thing as nationality in art.

J. L. E. MEISSONIER — A HUSSAR

SORTIE DES BARQUES À TROUVILLE

BY E. BOUDIN

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

The Connoisseur

Some Old English Furniture Makers
Part I. By E. Alfred Jones,* M.A., F.R.Hist.S.

TEMP. CHARLES II. TO QUEEN ANNE.

MANY books and articles have been written on old English furniture, but it is a singular fact that the names of furniture makers, or possibly designers, before William Kent and Chippendale, have, with one or two exceptions, remained unknown. The following accounts of royal furniture makers from Charles II. to Queen Anne have been compiled from the documents of the "Household Accounts" in the Public Record Office, and are now, it is believed, published for the first time. It is unfortunate that the English furniture makers left no mark on their handiwork by which their names can be identified, as was the custom of

* I am indebted to Mr. Herbert Cescinsky [illegible] for this article.

LACQUERED CABINET ON CARVED SILVERED STAND OF THE PERIOD OF WILLIAM FARNBROUGH AND GARRETT JOHNSON

many French furniture makers of the eighteenth century.

The earliest of the furniture makers to be mentioned here was one William Farnbrough, who was cabinet maker to Charles II. and William III. According to his accounts, he was chiefly a mounter of looking-glasses, having supplied for several of the royal palaces looking-glass tables and stands of Grenoble * [tables designed to support a dressing mirror], prince-wood,† Japan, and walnut. The first items under his name, dated April 30th, 1672, are a table, a pair of stands, and a looking-glass of ashwood, at a total charge of £12, these being for the bathroom of Catherine of Braganza. Further items include—

"a looking glass table and stands of black Japan, £12, for the Lodge at Richmond; another, of larger size, of Grenoble wood, £50, for the same place; a third of Japan, £43, for Whitehall."

ARM-CHAIR OF WALNUT, WITH CANE SEAT OF THE PERIOD OF WILLIAM FARNBROUGH

Lacquer furniture, here called "Japan," was rapidly becoming very popular, so much so that books were written on the subject. One of the best known, though at the same time, one of the most impracticable, was John Stalker's and George Parker's, published in 1688. In 1677, William Farnbrough would seem to have been in partnership with one John Bouroughs, for in August of that year they supplied for "his Majesty's service at Windsor" two large glass tables and stands, one being "flowered" [*i.e.* floral marquetry], and the other carved and gilt, the price being £50 each. Farnbrough supplied Mary, Queen of William III., in 1691, with a "table and stands and a looking-glass frame of right [? red] Japan" for Whitehall Palace, and two years later his bill shows two "large looking-glass tables and stands with fine china works,"‡ one for £95 and the other for £75. In his accounts for William III. are many looking-glass tables in walnut—a wood which (except as inlay in oak furniture) first became fashionable with the restoration of the monarchy in 1660, and was largely used for English furniture until the introduction of mahogany.

Another cabinet maker of Charles II. was Gerrett Jensen, whose name appears in the documents as Jenson, and finally becomes anglicised as Garrett Johnson. Among the furniture made or supplied by him for Charles II. were a

"cabinet and frame table-stands and glass, all of Japan work, another great glass with a gilt frame, a strong box, covered with chagrine [shagreen], and bound with gilt irons, and a frame to pack it all in," £80 10s.

These were sent by the king, at the end of the year 1680, as presents to Ismail, Emperor of Morocco, who reigned from 1672 to 1727, together with a

"barber's case, covered with purple velvet, and edged with a gold galloone, with scissors and razors tipt with silver, fine ivory, and tortoiseshell combs, horn, etc., with a gilt lock"

supplied for £10 by one Charles Bland, who furnished Charles II. in 1672 with a sumptuous bed for the Duchess of Monmouth, at a cost of £500. The Emperor of Morocco, it may be noted in passing, was also presented with pistols, guns, and other things, made or sold by the following six London gunsmiths: William Truelock, Beaver, Robert Murden, Godfrey Taylor, John Coozens, and John Shaw.

For Kensington Palace, Gerrett Jensen supplied such pieces of furniture as a folding writing table of fine marquetry with crown and cipher, at a cost of £22 10s.;

"a large bureau with drawers to stand upon, the top carved, and gilt pillars," £80;

and a folding table,* with six pillars, £6 15s., both also in marquetry. Three other folding tables, including one of cinnamon-wood, were also sold by him at this time for Kensington Palace. Two more of Jensen's pieces which may be mentioned are a

"scriptoire of walnut on a frame, with drawers over the door," £22 10s.,

and

"a large cabinet with drawers over the door, upon a frame black Japan with gilt hinges," £28.

* Grenoble wood was probably a fancy name for pollarded olive-wood.

† Prince-wood is *Cordia gerascanthoides*, a light brown wood from the West Indies.

‡ Probably inlaid with plaques of porcelain.

* See Macquoid's *History of English Furniture*, vol. ii., fig. 117.

CABINET OF WALNUT AND MARQUETRY DATED 1688 OF THE PERIOD OF GARRETT JOHNSON

For Windsor Castle, Gerrett Jensen supplied, among many other pieces of furniture,

"a large bureau of fine marquetry, with drawers to stand on the top, the pillars carved and gilded," £80,

and a pair of

"marquetry stands with gilt pillars to stand by the ends of bureau," £10;

a table stand and glass, inlaid in ebony, £45; four looking-glass tables and stands, £60; a scriptoire and two chimney-glasses, £40; and a fine writing-desk table, inlaid with metal, £70. Garrett Johnson, as he may now be called, was employed as a royal furniture maker in the reigns of William and Mary and Queen Anne, and became known as the "best cabinet maker of the time." He would seem to have specialised in marquetry furniture, which had so wide a vogue among the nobles of England from 1680 until 1710. In 1690, he sold to William and Mary, for Hampton Court Palace, four looking-glasses, tables and stands for £60; and a scriptoire and two chimney-glasses for £40. Kensington Palace was also fitted with much new furniture, the items in the year 1694–5 including:

a fine writing-desk table, inlaid wth metall -	£70
a desk table of walnut - - - - - -	£9
a large scrutore, with drawers over the door, of Grenadile wood	£25
a cabinet, inlaid with metall and ebbony.	

In Queen Anne's time, Garrett Johnson was much occupied in restoring and making additions and alterations to the royal furniture. He supplied the queen for her drawing-room at St. James's Palace with

"two gilt tables, stands and two glasses, each 81 inches long and 45 broad, with gilt wooden frames rich and carved," £450.

Another of the same kind to match the tables and glass in the new drawing-room at Kensington Palace was also provided by Garrett Johnson at this time. In 1703 he provided the Presence Chamber at St. James's Palace with a table-stand and glass of marquetry, 40 inches, for £35. Two looking-glasses, 50 inches by 30 inches, in black frames, were sent by him to Kensington Palace, and a glass in a

walnut frame, costing £45, to Hampton Court Palace.* Whether he was the maker of the historic bed at Chicksands Priory, which came from Kensington Palace, cannot be definitely determined without the original document. This bed is of historic interest from the fact that it is connected with the birth of James Francis Edward Stuart, the "Old Pretender," and bears the ciphers and crowns of his parents, James II. and Mary Beatrice d'Este. At the abdication of James II., it became the perquisite of the Lord Chamberlain—a fate which has befallen so many treasures of English monarchs: plate, clocks, and other objects.†

A contemporary of Garrett Johnson, one Francis la Pierre, sold a "large very fine Persian carpet" for the sum of 60 guineas, for the gallery at Kensington Palace.

CHEST OF DRAWERS OF WALNUT, DECORATED WITH MARQUETRY OF THE PERIOD OF GARRETT JOHNSON

A second contemporary, Mark Anthony, sold to William and Mary two large, rich Indian screens (incised lacquer) for the sum of £250, for Kensington Palace.

John Casbert was the chief upholsterer to Charles II., as is evident from his large accounts. He furnished the royal palaces with many Turkey carpets, at prices varying from £4 5s. to £6 10s. One such carpet, measuring 4 yards long by 2½ yards wide, cost £5 10s.

Another cabinet maker to the royal household of this reign was Richard Price, who fitted up the king's yacht, the *Henrietta*, with tables and other furniture, in 1670, and supplied several chairs for Whitehall Palace.

Charles Bland sold to the king in 1671–72 a

* Some of the long looking-glasses supplied by Garrett Johnson for Hampton Court Palace are probably those which are still there.

† Macquoid's *English Furniture*.

TOP OF A TABLE OF WALNUT, DECORATED WITH MARQUETRY OF THE PERIOD OF CORNELIUS COLE

sumptuous bed for the Duchess of Monmouth, for the large sum of £500. It is described in his account as a "bed of needle work richly wrought with silver trimmed with silver and gold fringes, with all other necessaryes thereunto belonging bought by his Majesty's especiall command for the service of her Grace the Duchess of Monmouth." He also supplied at the same time, for Queen Catherine of Braganza, "two large elbow-chaires of needle worke richly wrought of blew and gold, the other of silver and pincke."

Two other names of cabinet makers of Charles II. may be mentioned, William Brodstock and Edward Traherne, who sold articles of minor importance.

Before passing from the furniture makers of this reign and returning to those of William and Mary, the inclusion here may not be inappropriate of a copy of an account of John Peyrard, a French upholsterer of Paris, for two beds sold to Charles II., March 1st, 1672, for the high sum of £1,773 16s. 6d.:

"2 [illegible] bedds [illegible] for [illegible] for [illegible] crimson damsq[illegible] trimmed with gold fringes [illegible] for chaires and hangings for the alcove all suitable; the other of yellow damsq[e] trimmed with silver fringes of the goldsmiths worke with chaires and hangings likewise for the alcove suitable; as also for 2 other bedds of crimson damasque trimmed with silke fringes with chaires, which were bought and agreed for by his mai[ty] and for charges in and on weighing of all the above named goods from Paris to Whitehall with allowance for himself and two servants, for that journey to London the tyme of theire continuance heer and theire returne to Paris as a bill of particulars hereunto annexed appeares in all the sum of £1,773 16s. 6d."

The ambassador here mentioned was Ralph Montagu, afterwards first Duke of Montagu, the favoured lover of the beautiful Mrs. Myddelton. Peyrard came over from Paris again in the following year and sold the king a purple velvet bed and a crimson damask bed for nearly £2,000, a sum equal to about £10,000 in pre-war days.

Judging from the accounts, Cornelius Cole, cabinet maker, was evidently a skilled worker in marquetry, for much of the furniture sold by him to William and Mary was ornamented in this manner. Among the items in his bills are the following: August 14th, 1691,

"a large table of Mark-tree, the sides drawer and supporters carved with ornaments of flowers and finely lackred; also a pair of stands carved and lackered* suitable, £20, for her Majesty's service at Whitehall."

Another similar table was also made by him for the same palace, for which he also supplied these two pieces:

"a large frame for looking-glass carved richly with ornaments and flowers and inlaid with wood of all sorts of colours," £14. "A very large frame for looking-glass, richly carved with cyphers and their Majesties' arms, with an Imperial crown and other ornaments," £40.

All the [illegible] in the [illegible] and Albert Museum.

* A [illegible] damage and tarnish.

The Ford Collection of Works by Richard Wilson, R.A.
By Henry D. Roberts, M.B.E.

SOME time ago the present writer, in talking to a distinguished foreigner about modern art, happened to mention the name of Wilson. "Oh yes, I know his work," was the reply. "He is the man who always paints a tree in the corner of his pictures." This was all he knew of the man who some claim to be the equal of Corot. Has Wilson's art ever been taken at its true worth, even by people speaking his own language? His whole life reads almost as a tragedy; from its beginning almost to its close he was obsessed by financial worries.

Some exponents of modern art have no use for Wilson, and yet he can teach us all many things. Surely no one has better interpreted nature in her many moods, and if at times he repeated again and again the same subject, can he be blamed? Even artists have to live!

As far as can be ascertained, up to now there has never yet been a Wilson exhibition, and even the two-hundredth anniversary of his birth, nearly six years ago, appears to have passed almost unnoticed. But it would seem as if at length Wilson is coming into his own, although even "Peter Pindar's" prophecy, referred to later, is nearly forty years behind the time.

(14) THE TIBER ROME IN THE DISTANCE, WITH ST. PETER'S IN THE CENTRE 38½ IN. BY 53¾ IN.

Although some may carp that the title of "the father of English landscape" has been given to Wilson, yet he is undoubtedly one of the great figures in the artistic history of this country, and his work well repays study. Outstanding features of it may be summed up in its fidelity to nature, and in the calm majestic repose of his subjects. In most cases, it is true, he introduces figures into his landscapes, but it is the landscape which predominates. His canvases have mellowed with age, and, in the majority of cases, are now a delight to the beholder.

These reflections on Richard Wilson are due to the fact that, as far as is known, for the first time an exhibition worthy of the artist has been on public view, and at last one has been able to see a representative collection of work by this great master under one roof. The collection in question was shown at the Brighton Art Galleries during the months of March and April this year, and consisted of a part of the famous Ford collection, at present the property of Captain Richard Ford. The history of the exhibits is complete.

The collection was formed by Benjamin Booth, whose portrait by Reynolds has also been lent to the Brighton exhibition by Captain Ford. Mr. Booth, who was born in 1732, was a personal friend of Sir Joshua Reynolds. He was a director of the East India Company, and a first-rate art critic and connoisseur. The majority of the Wilsons were bought by him direct from the artist. On Mr. Booth's death, the collection passed into the hands of his son, a clergyman, and subsequently to Mr. Benjamin Booth's two daughters, one of whom was unmarried. The other daughter became the wife of Sir Richard Ford, a member of an old Sussex family, who was M.P. for East Grinstead, Under Secretary of State for Home Affairs, and, finally, Chief Magistrate at Bow Street. Sir Richard Ford, by the way, was the first to devise and carry into execution the Mounted Police of the Metropolis. On the death of Miss Booth, the whole collection came into the possession of Lady Ford, Captain Richard Ford's great-grandmother. One of Lady Ford's sons was a well-known writer on Spain. His name also was Richard Ford. He died in 1858, and left the collection to his son, Sir Francis Clare Ford, who was in the diplomatic service, and became Minister, and subsequently Ambassador, at Madrid. Eventually he was transferred to Constantinople, and later on to Rome. He died in 1899. On his death the collection was left to his two sons, Captain Richard Ford and his brother, the late Mr. John G. Ford. Mr. John

(13) ITALIAN LANDSCAPE 30 IN. BY 39 IN.

(19) THE THAMES AT TWICKENHAM 23¼ IN. BY 35½ IN.

(22) VILLA BORGHESE 18½ IN BY 28½ IN.

PORTRAIT OF MRS. INCHBALD
BY J. J. MASQUERIER 1802

The CONNOISSEUR

G. Ford was a Trustee of the National Portrait Gallery, and presented it with a portrait of Wilson by Mengs. On the death of Mr. John G. Ford, who also was at one time in the diplomatic service, his share of the collection was left to Captain Richard Ford for his life, and then to the latter's son.

(23) LANDSCAPE 23½ IN. BY 38 IN.

The present collection consists of thirty-eight oil-paintings and over one hundred sketches, mainly in pencil. The latter have never before been exhibited in any shape or form. Wright, in his *Some Account of the Life of Richard Wilson, Esq., R.A.*, published in 1824, said that he had seen the greatest part, if not the whole, of these sketches in the Adelphi, without frames, and covered in dust, in a miserable garret where they had been for a good number of years. Soon after they came into Captain Ford's possession he had them all mounted. These sketches, although a number of them are finished, yet in the majority of cases are what might be called "shorthand notes." They are practically all Italian. They are very valuable as an index to Wilson's methods of preparing subjects for his pictures, and, in most cases, have considerable artistic merit in themselves. Two of them are reproduced on panel.

Of more interest, however, was the room containing the oil-paintings. Here, again, the majority of the pictures were Italian, six only being subjects from these islands. Perhaps the finest picture in the exhibition is No. 14, *The Tiber* (see illustration), which has usually been considered to be one of Wilson's greatest pictures. The effect of the setting sun is very impressive, and the whole tone of the picture makes it stand out as a masterpiece. Another Italian scene which may be noted as being of special interest is No. 13, *Italian Landscape* (see illustration). This is a typical Wilson, with a tree in one corner, ruins (of which he was so fond) in the centre foreground, and the sun setting behind the distant hills in the background. A similar subject is No. 18, entitled *A View in Italy*. This shows a lake in which is reflected a domed ruin. On the right is a castle on high rocky ground. One of the most beautiful canvases is No. 22, *Villa Borghese* (see illustration). The whole centre of the picture is in shadow, except for a strong ray of sunlight which is coming through the arch. The sun is also reflected on a mass of billowy clouds to the right of the picture. A gem in its way is a little picture, No. 26, also an Italian landscape, with two men fishing in the centre foreground, and buildings in the back. Two pictures are entitled *Strada Nomentana*, Nos. 2 and 34. They are duplicates, but the former is the better. Perhaps one of the most beautiful compositions is No. 39, *The Vale of Narni, near Rome* (see illustration).

Of the non-Italian subjects, No. 40 represents *Neath Castle, Glamorganshire*. The others are all English. The largest picture in the exhibition was No. 21, *Okehampton Castle*. There is not very much to commend,

and it bears very unfavourable comparison with No. 23, which is a charming landscape taken from the hills beyond Oxford, showing that city in the distance. Wilson has used blue to a great extent in this picture, and the whole composition and execution seem to suggest that Dutch influences were at work in at least this example. (See illustration.)

(39) THE VALE OF NARNI, NEAR ROME 25½ IN. BY 19½ IN.

Other English views are No. 11, *On Hounslow Heath*, a delightful subject, with water in the centre and a windmill in the distance; No. 15, *Sion Park and House*, a view of the Thames from Richmond Gardens; and a larger picture, No. 19, *The Thames at Twickenham*, which gives a splendid effect of light and its reflection in the water (see illustration).

Wilson, it will be remembered, was born in August, 1714, in Montgomeryshire. Early showing a desire to become an artist, he went to London at the age of fifteen to study portrait painting under Thomas Wright. Although several portraits by him are known to exist, he does not seem to have made a success of this particular branch of art; in fact, throughout his life he suffered continuous financial embarrassment. Eventually he went to Italy and studied landscape painting under Zucarelli and Vernet, and his subsequent work was mainly Italian.

As was customary at the time, Wilson exchanged pictures with other artists, exchanging landscapes with Vernet, and a landscape for a portrait of himself by Mengs. His patrons appear to have been numerous and wealthy, but it does not seem that they paid him much for his canvases. He subsequently returned to England, where his fame had preceded him, but he still found great difficulty in making both ends meet. When the Royal Academy was formed in 1768, Wilson was one of its original members. A few commissions came his way, but he did not seem to be able to hold his own with other contemporary artists. He was continually in debt, and it is said that his manners deteriorated as

his fortunes declined. It is also recorded that at one time he was so hard up that he was unable to purchase brushes to execute a commission.

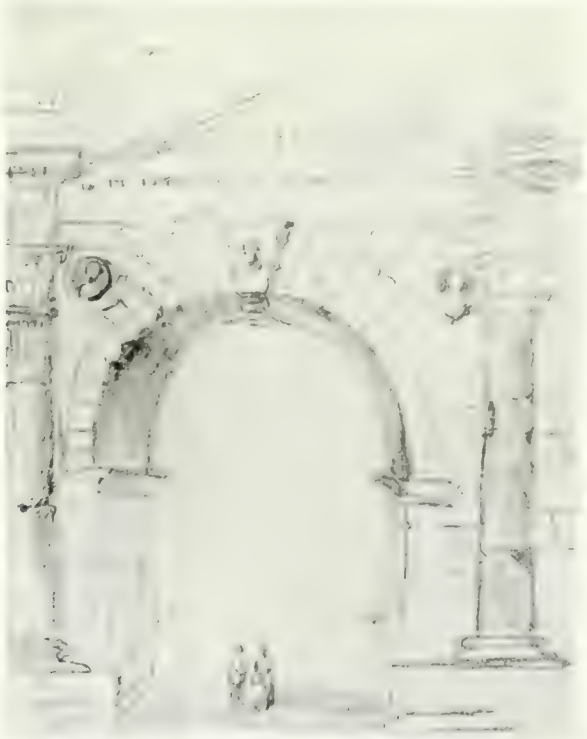
In 1776 he was appointed librarian to the Royal Academy, and the small salary which he received was greatly appreciated. Subsequently, on the death of one of his brothers, he came into a small property at Llanberis, where he went in 1781. He died the following year. This was the year in which "Peter Pindar" wrote his *New Lyric Odes to the Royal Academicians for 1782.* In his sixth ode, he calls Wilson "the English Claude," and he says:—

> ". . . . . old red nose Wilson's art
> Will hold its empire over my heart,
> By Britain left in poverty to pine."

(110) PEN-AND-INK SKETCH, 1754 7 IN. BY 8 IN.

He goes on, however, to condole with Wilson, and says:—

> "But, honest Wilson, never mind:
> Immortal praises thou shalt find,
> And for a dinner have no cause to fear.
> Thou start'st at my prophetic rhymes—
> Don't be impatient for these times
> Wait till thou hast been dead an hundred year."



(130) CRAYON SKETCH 9½ IN. BY 7½ IN.

NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

THE BAPTISM OF CHRIST (No. 333).

SIR,—With reference to the photo of the painting of the *Baptism of Christ*, by Giovanni Batista Mola, I have discovered that there was another picture in the Stafford House collection which, in the principal group of *The Saviour and St. John*, is exactly the same as that in my possession, but differs in the representation of the Deity, who is represented in the Stafford House picture with His hand on the globe. I am, however, hoping that, through the medium of your valuable magazine, I shall get into touch with the present owner of the "Stafford" painting, and thereby compare notes.—R. WARD.

(333) THE BAPTISM OF CHRIST

UNIDENTIFIED PAINTING (No. 334).

SIR,—I am sending you a photograph of an old oil painting, 48 in. by 72 in. It is on canvas and has been relined at some time, but is in excellent condition, the colouring being particularly good. I think it is the style of Nicolas Berghem.

H. GREAVES.

(334) UNIDENTIFIED PAINTING

UNIDENTIFIED SEAL.

SIR,—I have lately bought an old oil painting on a thick oak panel, size about 10 in. by 8 in., in a frame about 1700—the picture evidently much older than the frame. It apparently represents the Return of the Prodigal Son. On the back of the oak panel on which the picture is painted, is a small seal which shows the profile (turned towards the left) of a person, and there looks to be the letter C on the right of this head. It is presumably the seal of some collector. Can you tell me whose seal it is, and whose collection it denotes?

ERNEST MARCHETTI.

HILLIARD MINIATURES.

IN his *Anecdotes of Painters* (1762), Horace Walpole notes that two miniatures by Hilliard were in the possession of Mr. Fanshawe Simon Fanshawe, of the Board of Green Cloth, *d.* 1777), one of his father and one of himself. The former bore the inscription, "Ricardus Hilliardus quondam vicecomes civitatis et comitatus Exoniæ anno 1560, anno ætatis suæ 58, annoque domini 1577"; and the latter, "Nicholass Hilliardus aurifaber sculptor et celebris illuminator serenissimæ reginæ Elizabethæ anno 1577, ætatis suæ 30." These miniatures are also noted by De Pile in his *Art of Painting* (1706), when they belonged to Simon Fanshawe, who became fifth and last Viscount Fanshawe, and died in 1716, leaving his possessions to his cousin, the father of the Simon Fanshawe first named. De Pile adds that these two miniatures were only of the size of a large crown-piece. They were considered by good judges to be worth fifty guineas each! Can any one kindly say if these still exist, and where they are now?—H. C. FANSHAWE.

An Unique "Petit-point" Embroidered Picture

EMBROIDERED pictures in *petit point* enjoyed a considerable vogue in Western Europe in the latter half of the sixteenth century and in the seventeenth century. The subjects for such were frequently drawn from mythological and historical sources. An unique example of an embroidery of this class, measuring 14 ft. by 7 ft., has been on loan in the Victoria and Albert Museum for some time; it is the property of a gentleman resident in London. The panel presents very attractively an archipelago, in the foreground of which is shown a large fighting galley, propelled by oars, and flying the Turkish crescent. Guns are being fired at the galley from two forts on the shore, to which the former is making reply with its own guns. The artist probably intended to represent one of the marauding expeditions of the terrible Barbary pirates, who were the scourge of the Mediterranean for over three centuries: their depredations did not entirely cease until Lord Exmouth hunted out the last of them in 1816. The pomegranate and orange trees shown on the panel certainly suggest a Mediterranean scene.

Practically the whole of the North African coast was for long under rulers of Turkish race, acknowledging the suzerainty of the Sultan of Turkey; and the constant piratical raids which they made against the Italian, Spanish, and French coasts were motived by political considerations as well as by the desire for booty.

The galleys used by them on such occasions were generally manned by Christian captives. The crew depicted on the panel is of a mixed character; a few negroes are included. Among them stands a taskmaster with his baton. Seated near the prow is a man playing a flageolet, and upon the poop is seated another smoking a pipe. The stern impossibly faces the spectator, in order to give a view of two women looking out of the poop-cabin; these are, doubtless, Christian captives intended for some barbarian seraglio.

The style of the embroidery, especially of the floral border, argues a Spanish or South Italian origin; and this, as well as the costume of the figures, points to the first half of the seventeenth century as the date when the panel was worked. A curious array of fishes and other marine creatures, impossibly large, appear swimming in the neighbourhood of the galley;

AN UNIQUE "PETIT-POINT" EMBROIDERED PICTURE

OLD BASE-METAL SPOONS

they include a lobster or crayfish, a turtle, and two sturgeons.

There is an interesting description in Evelyn's Diary (entry for October 7th, 1644) of a galley which he saw at Marseilles. This was a French vessel, manned by a variety of unhappy persons who were thus undergoing punishment. His description would suit, in many respects, such a galley as our panel depicts:—"The spectacle was to me new and strange, to see so many hundreds of miserably naked persons, having their heads shaven close and having onely high red bonnets, a payre of coarse canvas drawers, their whole backs and legs naked, doubly chayn'd about their middle and leggs, in couples, and made fast to their seates, and all commanded in a trise by an imperious and cruell seaman. . . . Their rising forward and falling back at their oare is a miserable spectacle, and the noyse of their chaines with the roaring of the beaten waters has something of strange and fearfull to one unaccustom'd to it."—A. D. HOWELL SMITH.

Old Base-metal Spoons

THE six spoons illustrated form an interesting series of mediæval style and construction, and are all apparently of English type. Taking them in the order shown, the first (1) is of pewter, and of the rat-tail type, probably dating from the early part of the eighteenth century. On the other side of the handle are the initials, presumably of the owner, "W.A.," divided by a rib or thickening of metal extending from the top to about midway down the stem. The second (2) is also made of pewter, of the slip-top variety, and belonging to a date in the early part of the seventeenth century. On the inside of the bowl, where the latter joins the stem, can be seen the maker's touch-mark, consisting of a sword with crown above it and the letters E.H., the device being enclosed in a small beaded circle. The stem is almost rectangular in its four sides, but slightly rounded at the back. The third (3) is a seal-top spoon of brass, with stem flattened and sexagonal in section, a fleur-de-lys with the letter "H" below it stamped in the bowl, and dating probably from the middle of the sixteenth century. The fourth (4) spoon is also brass, together with the fifth and sixth. This has a handle of four-sided section terminating in a pine-apple knop, belonging, like No. 3, to the sixteenth century. There is no mark on this spoon. The fifth spoon is distinguished merely by the flat stem or "shark," terminating in a split end or "pied-de-biche." This, together with the sixth, date apparently from the seventeenth century. The illustration shows the spoons reduced to rather under one-third of their real size.

MEZZOTINT OF THE EARL OF EGREMONT

MEZZOTINT OF SIR WALTER SCOTT

Two Portraits

At the Exhibition of the Scottish Print Club, held in Edinburgh in May, 1919, the two portraits* illustrated were shown side by side, and it was assumed that they came from the same plate - the head of the Earl having been substituted for the head of the Baronet, or the head of the Baronet for that of the Earl. A few weeks ago I was able to compare these two mezzotints in the Print Room at the British Museum, and discovered various small points of difference. I referred the question to Mr. James Brown-lee Hunter, of Edinburgh,

A REMARKABLE "SLIP" WARE DISH

* (1) *George, 3rd Earl of Egremont*, by S. W. Reynolds, after T. Phillips. (Whitman, No. 84.) (2) *Sir Walter Scott, Bart.*, by S. W. Reynolds, after T. Phillips. (Evans, *Catalogue of Engraved British Portraits*, vol. ii., No. 21121. Quoted by Whitman, No. 259.)

himself an engraver in mezzotint, and after a careful examination of the two impressions, he wrote to me as follows: "The texture (or style) of the portrait of the Earl of Egremont is superior in every respect as regards drawing and modelling when compared with the Scott print, and of larger dimensions [13⅜ in. by 10¾ in., as against 13⅛ in. by 10⅜ in.]. The cradle or rocking tool, to start with, has been used at an angle of 69°, judging from the marks at the bottom of the plate. The plate is evidently a copper one and has not been altered in any way whatever. The plate of Scott is a steel one, the ground having been prepared with a fine rocker, say 88 lines to the inch, and wrought at an angle of 90° to the base of the plate. . . . Of course, it is not the work of S. W. Reynolds. The fact is, the engraving was not taken from a picture by Henry, as no such portrait ever existed in colour. What he did was to make a drawing of the body of the Egremont portrait in mezzotint, and pose of hand at face, and insert a head of Scott taken from Sir Francis Chantrey's bust, and in this way has bluffed for fifty years all lovers of Scott portraits."

Mr. Hunter's reference to "Henry" is caused by this MS. note on the impression of the Scott portrait which was at the Edinburgh exhibition: "Sir Walter Scott, Bart., changed from the 'Earl of Egremont' by direction of A. Hatton, Printseller, Princes Street, Edinburgh, supposed to be painted by a Mr. Henry, and engraved by R. Hodgetts, Junr." — JOHN CHARRINGTON.

PRIEST SHOICHI KOKUCHI PAINTING BY CHŌ DENSU AT TŌFUKUJI, KYOTO

A Remarkable "Slip" Ware Dish

THE "slip" ware dish which we reproduce, measuring 18 inches in diameter, is one of two known examples of this particular school bearing the representation of the Temptation of Adam and Eve, and it differs from the other example, which is by Thomas Toft, and is in Dr. Glaisher's collection, in that the design of this dish has been cut in outline in a mould, and it is therefore in all probability of somewhat later manufacture. The raised lettering in the panel, not having been coloured by the brown manganese employed in

the decoration, is almost undiscernible. It is as follows: "THE STING OF DEATH IS SINNE & THE STRENGTH OF SINNE IS THE LAWE I CORINTHIANS 56 VERSE." Though the two figures are somewhat crude, the decoration introducing the aster and the passion flower conventionally arranged is symbolical and appropriate, and the rich colouring of the shades of brown produces an artistic effect. The same subject, engraved upon wood, with a ribbon entwined around the figures, bearing the same quotation, appears upon the sub-title of Robert Barker's Bible, printed in 1611, although, no doubt, this dish is of a later date. There would appear to be singularly few "slip" ware dishes decorated with scriptural subjects. Lot's wife, however, appears upon a smaller moulded example: the designs usually adopted were either heraldic or were portraits of royalty, such as Charles II. or William and Mary. The dish illustrated is in the collection of Mr. Frank Falkner, of Bowdon, Cheshire.

A RARE SWEETMEAT STAND

A Rare Sweetmeat Stand

THE photo represents a sweetmeat stand and cover, which stands 14 inches high. It is all in one piece, with loose covers. The metal is of the very best; it has a beautiful turned-over foot, and is very graceful in design. It was bought in the Huddersfield district for 5s. 6d. some twenty years ago from a second-hand dealer. Unfortunately, it is slightly damaged, two of the arms being broken.

Casson's Patent Panagram: An Early Method of Teaching the Blind to Read, etc.

MY illustration shows a box, 8½ in. by 5 in., containing a number of polygons or cubes in wood. At the first glance they look a mixture, but really they are all exactly alike, the fittings in the box forming a frame in which the cubes can be placed. Each cube is hexagonal, so by placing each face of a cube in four different ways, twenty-four letters of the alphabet can be recorded: two more letters are wanted. I and J are alike, but a little pin is placed before I to distinguish it from J. The same treatment is used for U and V; in this way the twenty-six characters are obtained. The idea was patented in 1813 by John Casson, of Liverpool. I was fortunate in obtaining at the Patent Office the last copy in stock of his specification, in which he names his invention: "A Method of Teaching the Blind, by means of Tangible Characters, to Write or Read Languages, Arithmetic, Music, &c., which Invention I call a Panagram." I gather that a book of instructions was originally given with each issue, but a copy of this I have failed to find, although I have tried the British Museum, the Victoria and Albert Museum, and the Guildhall; nor had the curators of these institutions ever seen a Panagram.

I find that John Casson lived for many years at 2, Great George Street, Liverpool, and was organist at St. George's Church there for at least forty-four years (1769 to 1813), so that he must have been an elderly man when he patented his Panagram. He appears to have had various residences between the dates named. "Afterwards his music teaching at the house in Great George Street is assumed by Ellen Casson, but whether wife, daughter, or daughter-in-law, is not ascertainable." My example has No. 30 on the back of the box, so I fear the Panagram had

CASSON'S PATENT PANAGRAM

not a very wide circulation, and I have failed to hear of any other being in existence.

At the "National Institute for the Blind," 224, Great Portland Street, London, W., many early examples of teaching the blind to read by touch are displayed round the Entrance Hall, but Casson's Panagram does not appear.

The Braille system seems to have mastered the subject and left all others behind. On a recent visit to St. Dunstan's Hostel, where so many of our blinded soldiers are instructed in various trades, nothing struck me more than a blind lady dictating from the Braille to a blind soldier who was seated at the typewriter!

In the illustration the cubes are set for my name and address (reading from left to right of the two top rows, with three pegs at the end of each word):—

Maberly ⋮ Phillips ⋮
Steyning ⋮ Enfield ⋮

The design on the top of the box is worthy of note.

Reinstatement of Willis's Rooms

It is interesting to note that Messrs. Robinson, Fisher & Harding are once more installed in Willis's Rooms (King Street, St James's, S.W.1). Since the well-known building was wrecked during an air raid, the firm removed to temporary premises in New Bond Street, and it is welcome to find them back in their familiar quarters once more.

A Bookseller's Catalogue

The latest catalogue issued by Mr. F. R. Meatyard (32, Museum Street, W.C.1) contains a list of his acquisitions from the Fairfax Murray and Spencer Churchill collections of drawings. Numerous well-known names in the English and Continental schools are represented, mainly at very moderate rates. A prominent item is a series of sketches by Augustin St. Aubin, which is considered to have formed the artist's own record of some of his miniatures. French line portraits, a number of original impressions with full margins from the *Liber Studiorum*, and etchings, old and new, occupy sections to themselves.

CHILDREN FEEDING FOWLS

FROM THE ORIGINAL DRAWING BY W. HAMILTON, R.A.

The CONNOISSEUR

Spurious Art

SIR,—For the arresting and outspoken words which appear under this heading, and above your signature, in THE CONNOISSEUR for March, all true lovers of art will, I am sure, be deeply grateful. The arguments which you have so ably marshalled in support of your contentions—(i.) that the public in "purchasing examples of extremists are both making bad investments and doing an injury to society," and (ii.) that "works based on artificial conventions . . . have always passed into a deserved oblivion"—are at once timely, cogent, and convincing: indisputably so in the case of the works towards which your strictures are directed, and which the merest tyro can see are as deficient in imagination as they are preposterous in execution.

To vision that which is artistic and beautiful is granted to most of us; to give form and substance to one's imaginings is the supreme gift of the few. Those few are the artists.

But this gift of expressing adequately, of interpreting convincingly, that which one has imagined, must not be indulged in hurriedly or capriciously, but with deliberation and sincerity, and then only by those who are trained and equipped for the task. For not only must the hand and eye be so schooled and disciplined as to respond readily and sympathetically to the imagination, but this latter must be so curbed and controlled as not to set the hand and eye a task which they cannot satisfactorily accomplish. In a word, the artist must be sure of himself and of his limitations before he can be certain of success in his art.

Again, the artist should leave but little to the onlooker's imagination, but should himself interpret, clearly and unmistakably *in his work*, that which he has conceived and created.

For in all true works of art we look for statements, not for insinuations; for clarity of vision, not for obscurity of expression; for a task accomplished, not for a thing merely attempted; for a work which is comprehensible and complete in itself, and not for one which simply suggests what the artist might have done had he so desired.

Lacking as they are both in imaginative and executive gifts, Post-Impressionists and Futurists, Cubists and Vorticists, may for a time cajole and corrupt the curious and irresponsible, but they will never convince or bring joy to those who look to art for inspiration and enlightenment, and who have too much reverence for her tenets and traditions to consent to her being victimised by contortionists posing as her professors, or vulgarised by clowns masquerading as her disciples.

Your obedient servant, JOHN MALLETT.

SIR,—Your powerful exposure of the charlatan methods adopted in the modern "isms" of painting will reassure and solace many a grieving spirit. THE CONNOISSEUR has become the avowed champion of the natural and the beautiful in graphic art, and in this respect stands practically alone. It is disastrous that a few critics, who give public pronouncements on current art, use the advantage their press publicity entails to keep up a constant eulogy upon the puerilities that you have denounced. The effect of this has been threefold: to disgust the person who has leanings towards a love of pictures; to bewilder and shock the true and confirmed art-amateur; and to misguide the young student not yet strong enough to guide himself.

But for this campaign the malignant growth would long since have worked itself out and disappeared. The advocates have missed no opportunity of alienating the popular mind from the art of tradition by scoffing at the works and aims of the masters of the past, and of the present too, where they were opposed. Specious theories have been concocted to justify the hideous works. It is said that "abstractions" are the motive. But what has painting to do with abstractions? Are we no more to take delight in the actual appearances of things? Have we come to the end of nature? Is there no more beauty yet to be discovered in form, in colour, and in the effects of light?

All the art of the past had the beauty-sense as its impulse. When the highest achievements in any style or period are examined, one characteristic common to them all is discerned. It is the evidence of a desire to wrest from nature the secret of her fascination, and to discover the principles underlying her beauty. The revolutionists of to-day openly affirm that the phenomena of nature do not interest them. They deliberately discard the progress which thousands of years have evolved.

We thought, in our innocence, that this phase of madness would pass. Against it I have raised many a protest, but my brother artists have asked why I vexed my soul about something that would die in six weeks. It would have died in six weeks but for the critic clique which has elevated it to the status of a "movement" and won it notoriety. We are now in danger of seeing all that is fine and worthy in art ousted from national and official service, and replaced by a hideous output which makes no appeal to the intelligence and experience of man, since it finds no confirmation in normal vision; and which avowedly avoids appeal to the human emotions. This danger is traceable to the insistent propaganda of a handful of so-called experts.

Cannot a counter-movement be started? I am convinced that many a painter, now painfully adapting himself against his better judgment to the new phase, would joyfully return to the ways of nature and beauty if he thought the picture-buyer might be turned away from the big drum of the charlatans.—Yours, etc., F. C. TILNEY.

SOME well-known modern pictures were placed on the easel at Christie's on February 27th. One of the most important, Millais' *Apple Blossom*, 1859, 43½ × 68½ in., was from the Thomas Clarke collection. This painting, which appeared at the R.A. under the title of *Spring*, ran up to £1,995. W. Holman Hunt's *Afterglow in Egypt*, 1854–63, 73 × 34 in., came from the same source, fetching £861. Described as the "property of a lady," Etty's *Scene from "Comus,"* 34½ × 55 in., realised £600, and G. Mason's *The Gander*, 18 × 32 in., £1,575. These were preceded by a miscellaneous series from various channels, the most notable items being *The Shell Fisher*, by J. H. Weissenbruch, 1902, 36 × 26 in., which went for £493 10s.; *White Hydrangeas*, by Albert Moore, 45 × 17¼ in., £493 10s., and the same artist's pair of studies for *Topaz*, 32½ × 11½ in., £210; *At Aphrodite's Cradle*, by Sir L. Alma-Tadema, panel, 19¼ × 15 in., £1,365; and three examples by Fantin-Latour: *Roses in a Glass Vase*, 1885, 18½ × 16½ in., bringing in £1,134; *Roses and Clematis in a Glass Bowl*, 12 × 15¾ in., £735; and *Ariané Abandonnée*, 15¾ × 12½ in., £546. A drawing by Copley Fielding of *Doewydellan Castle, North Wales*, 21¼ × 30 in., secured £525, whilst on another day two drawings of *Clairmont* (with a print by Willmore and *Writtle Church, Essex*, made £241 between them.

Pictures

March opened with a very heterogeneous accumulation of pictures by the old masters. From a nobleman's collection, *A River Scene*, by S. van Ruysdael, 1647, panel, 20½ × 32½ in., was knocked down for £966, whilst other owners supplied portraits of a *Venetian Senator*, by Tintoretto, 48½ × 43½ in., £483; *A Lady in white muslin dress and red scarf*, Scottish school, 41½ × 31½ in., £220; *A Youth*, by W. van de Vliet, panel, 42¾ × 31 in., £252; *Mrs. William Gooch*, by Beechey, 29 × 24 in., £220 10s.; *Mrs. Robertson*, by Allan Ramsay, 1757, 29½ × 24½ in., £357; *A Lady in black dress, white collar and cuffs*, by G. Terburg, 13¾ × 11½ in., £336; and *A Lady in an apartment by a window*, by B. van Orley, 34½ × 25½ in., £273. £252 respectively was bid for Guardi's *Dogana, Venice*, 12½ × 17 in., and for Tiepolo's design for a ceiling, *The Ascension of the Virgin*, 19¾ in. diameter. Belonging to Mr. H. de Beaumont Randolph, *A Group of Fruit and Flowers, with a Lobster and Wine-glass on a Table*, by A. van Beyeren, 31½ × 27½ in., made £315; *A River Scene*, by A. Cuyp, panel, 10 × 11½ in., £273; *Fête Day on the Grand Canal*, by Guardi, 17 × 27¼ in., £892 10s.; *Portrait of a Lady*, by Janssens, panel, 29½ × 23½ in., £388 10s.; and *A Cattle Market, with portraits of the artist and his daughter under a tree*, by D. Teniers, 1677, 69 × 104 in., £399. An anonymous property, an oval pastel by J. Russell, *Portrait of Jane Campbell*, 1792, 23½ × 17½ in., toted up £882.

Two paintings by Cotes, belonging to Sir H. C. Hawley: portraits of *Elizabeth, née Hawley, wife of John Crawley*, 29½ × 24½ in. (£635), and *John Crawley of Stockwood*, 1769, 29½ × 24¼ in. (£367 10s.), demanded attention; whilst other properties included a *Head of an Old Man*, Dutch school, 8½ × 6 in., £315, and an overdoor by Boucher, *Pastoral Figures with Dead Game*, 25 × 47½ in., £304. A drawing of *Alarm, winner of the Cambridgeshire*, 1845, by J. F. Herring, 17½ × 23½ in., went for £262 10s. Paintings by Sir J. Reynolds, *Lady Elizabeth Sheers*, oval, 27½ × 23 in., netted £357; Nattier, *Madame Louise de France*, 1749, 29½ × 22 in., £241; Q. Brekelenkam, *Interior of a Tailor's Shop*, panel, 22¼ × 31¾ in., £252 10s.; Patinir, *The Repose in Egypt*, 15½ × 22½ in., £525; Bellini, *Henricus Dandolo*, panel, 25½ × 18 in., £294; and Murillo, *A Piping Peasant Boy*, panel, 20½ × 17 in., £283 10s. Taddeo Gaddi's *Madonna and Child*, panel, arched top, 21 × 12 in., realised £5,250. Two portraits by Raeburn of *Mrs. Brougham*, 50 × 39½ in., and *James Campbell*, 29 × 24 in., secured £882 and £262 10s. respectively. A further selection of modern work comprised *The Life Class on the Beach*, by Orpen, 1910, 21 × 29¼ in., £241 10s.; *The Blue and White Bowl*, by Sargent, 28¼ × 22½ in., £273; and *Sheep and Ducks in a Pasture*, by E. Verboeckhoven, 1869, 43 × 62 in., £220 10s. A drawing of the *Doge's Palace, Venice*, by S. Prout, 21 × 28 in., netted £241 10s.; and one of *A Highland Loch*, by Copley Fielding, 1867, 21 × 34½ in., £640 10s.

A NUMBER of valuable engravings appeared on the market during February and March. At Christie's, £378 was offered for *Ale-house Politicians*, by W. Ward, after G. Morland; £204 15s. for *The Shepherd Boy* and *The Woodcutter*, by and after the same; £672 for the pair of *The Citizen's Retreat* and *Selling Rabbits*, by the same, after J. Ward; and £273 for *The Sailor's Orphans* and *The Soldier's Widow*, by the same, after Bigg and

Engravings and Etchings

Dunkarton. An impression of *Mrs. Carnac*, by J. R. Smith, after Reynolds, fetched £609; whilst the same engraver's *Fruit Barrow (the Walton Family)*, after H. Walton, netted £199 10s. Printed in colours:—*The Countess of Oxford*, by S. W. Reynolds, after Hoppner, made £315; *Miss Farren*, by Bartolozzi, after Lawrence, £199 10s.; *The Hard Bargain*, by W. Ward, after Morland, £126; *The Shepherds*, by and after the same, £168; *A Visit to the Boarding School*, and companion, by and after the same, £315; *Breaking the Ice*, and companion, by J. R. Smith, after the same, £420; *Inside a Country Alehouse*, and companion, by J. Ward, after the same, £210; *Jane, Countess of Harrington, and her Children*, by Bartolozzi, after Reynolds, £210; *The Age of Innocence*, by J. Grozer, after the same, £168; *Infancy* and *Fidelity*, by C. White, after D. Gardner, £273; *L'Aveu Difficile*, by Janinet, after Lavreince, £136 10s.; *Boys Bathing*, and the three companions, by E. Scott, after Morland, £483; *Fox-hunting*, by E. Bell, after the same, set of four, £735; and two plates by Vendramini, after Wheatley, *Chairs to Mend* and *Ginger-bread*, £325 10s. between them. An exceptionally interesting lot was a fine impression of *The Ladies Waldegrave*, by V. Green, after Reynolds, which fell, after a spirited competition, to a bid of £2,152 10s.

At Sotheby's, an impression in colours of *The Hard Bargain*, by W. Ward, after Morland, ran up to £150; and one of *The Last Litter*, by and after the same, £110. £220 obtained a first state of *Caroline of Litchfield*, by J. Dean, after Hoppner; £130, an impression of *Adam and Eve*, by Dürer, with the bull's-head water-mark; and £74, an impression of the fourth state (slightly cut into) of *Maréchal Turenne*, by R. Nanteuil. The three last-named were, of course, plain.

At Robinson, Fisher, and Harding's, an impression, in colours, of *The Thatcher*, by W. Ward, after Morland, made £173 5s.; and a pair of *The Cottage Door*, and companion, by Meyer, after Owen, also in colours, £131 5s. The same firm dispersed the contents of 77, Wimpole Street, when 250 gns. secured *Ale-house Politicians*, by W. Ward, after Morland; 340 gns., *Dancing Dogs* and companion, by Gaugain, after the same; £336, *The Fairings* and companion, by Eginton, after Wheatley; and 300 gns., *The Return from Shooting* and companion, by Bartolozzi and Cardon, after Wheatley and Hamilton.

Amongst the modern etchings offered by Christie's, an impression of *The Great Gantry*, by Muirhead Bone, rare state, showing rainbow, realised £173 5s., and another, £162 15s.; a second state of *L'Abside de Notre Dame, Paris*, by Ch. Meryon, £105; *La Mere la Madonè dénommée*, by A. Zorn, £162 15s.; and *Ben Ledi*, by D. Y. Cameron, £294.

Miniatures

THE Earl of Wharncliffe's miniatures came under the hammer at King Street on February 26th, when considerable interest was manifested in works of the French school. A likeness of *Mme. de Genlis* realised £388 10s.; one of the *Comtesse d'Argiullon*, by Perin, £367 10s.; one of *A Lady*, by Dumont, £294; and one of *Rosalie Dugazon*, by Augustin, 1795, £210. Of the English school, a portrait of *Charles II. in Armour*, by S. Cooper, 1667, made £493 10s.; *Anne of Denmark*, by N. Hilliard, £157 10s.; *A Lady*, by R. Cosway, £136 10s.; and another, by A. Plimer, £105.

Furniture

A FINE Chinese coromandel twelve-fold screen of the Kang-He period formed a prominent feature at Messrs. Puttick and Simpson's. This piece, which measured 110 in. high, each fold being 18½ in. wide, secured £526. Another example, 16 ft. high, went for £304 10s. A Queen Anne black lacquer cabinet, 42 in. wide, realised £157 10s.; a William and Mary hall clock, by Owen Gascoyne, Newarke, in marqueterie case, 89 in. high, £105; and a Jacobean oak bedstead, bearing initials R.L., 67 in. wide, £147. Four mahogany Hepplewhite chairs, carved with the wheat-ear, made £285 at Robinson, Fisher & Harding's; whilst at King Street £325 10s. purchased a pair of Chippendale mahogany side-tables, 46 in. wide; £325 10s., 16 ditto chairs; £210, 17 Hepplewhite mahogany and two arm-chairs; and £441, a Louis XV. marqueterie commode, 46 in. wide, stamped "N. Revault, ME."

The late Sir E. H. Holden's collection (described in THE CONNOISSEUR, June, 1917) came under the hammer on March 24th. A Queen Anne walnut settee, 4 ft. wide, covered in sixteenth-century Warwickshire tapestry, secured £892 10s.; and six chairs, upholstered in early eighteenth-century needlework, £693; whilst the marqueterie section comprised a Charles II. cabinet, 73 in. high, 49 in. wide, £997 10s.; a Queen Anne cabinet, 41 in. wide, £420; a ditto armoire, 86 in. high, 58 in. wide, £420; and a Charles II. cabinet, 42 in. wide, £220 10s. Louis XV. commodes commanded such sums as £420 and £399, whilst a pair of Louis XVI. mahogany side-tables, stamped "P. Charriere," 51 in. wide, obtained £525; and a Regence library table, 71 in. wide, £483. Tapestry was also to the fore, but we have only space to note a pair of Lambeth panels, seventeenth century, made for the second Duke of Peterborough, £1,312 10s.; a Gobelins panel, eighteenth century, £1,102 10s.; and a set of five Aubusson panels, signed M. R. D'Aubusson, eighteenth century, £3,570. A curious panel of English petit-point needlework, decorated with subjects relating to the Armada and Gunpowder Plot, inscribed "In Perpetual Infamie of Papiest," and "To God, in Memory of His Double Deliverance from the Invincible Navie, and the Unmatchable Powder Treason," with views of the Armada and Guy Fawkes, dated 1605, 12½ × 13½ in., realised £325 10s.

Pottery and Porcelain

SEVERAL important specimens of ancient Greek pottery were put up at Sotheby's on February 24th. The most valuable was an Attic red-figured kylix, 5¼ in. high, 11¾ in. diam., which netted £510. A set of the Merryman series of Lambeth-Delft plates, octagonal, 7½ in., similar to a set exhibited in the British Museum, realised £105 at Puttick and Simpson's during March. A Lambeth circular dish, 15½ in. diam., painted with an owl, cat and monkey, and inscribed "The Alomode or Ye Maidens Mode Vindicated," etc., 1688, with verse, secured £325 10s. These formed

part of the late Major F. Bennett-Goldney's loan to the London Museum. A set of three Kien-Lung famille-verte vases, covers, and a pair of beakers, 18 in. and 15½ in. high, ran up to £1,008 at Christie's. An old Worcester dessert service of 27 pieces totalled £283 10s., and another, 18 pieces, £215 5s. £420 decided the ownership of a pair of Astbury equestrian figures, coloured green and brown, 7½ in. high; £357, a set of five Ming vases and two covers, 20½ in. high; £241, a Copenhagen dinner service of some 135 pieces; and £225 15s., a Kang-He famille-verte dish, 20¾ in. diam. A very rare glass Jacobite goblet, bell-shaped bowl engraved with a rose and two buds, oak tree and branches, and "Revirescit," on two-knopped stem with air-twist, and conical foot, 9½ in. high, made £395 at Sotheby's. It belonged to Miss M. Trelawny.

Silver

A VERY brief account of the silver sales at King Street must suffice for this month. Twelve gilt three-pronged dessert forks, by David Willaume, 1713 (13 oz. 2 dwt.), turned the scale at 210s. per oz.; a skillet cup and cover, 1665, maker's mark, F.L., within bird below in a heart (22 oz. 18 dwt.), 210s.; and a tazza, engraved with a coat of arms, 11¼ in. diam., 1671, maker's mark, R.D., with a mullet and two pellets below (15 oz. 10 dwt.), 325s. Of the Coutts heirlooms, a dessert service engraved with the royal arms, by Rundell, Bridge, and Rundell, 1806 and 1810 (some 302 oz.), sold for £420 "all at." The Earl of Gosford's toilet service, 1673, maker's mark, A.M., monogram, crowned, and T.D., with two pellets above and mullet below (some 162 oz.), secured £600 under the same conditions. The late Sir E. H. Holden's pair of gilt candlesticks, *circa* 1670, maker's mark, IS., with a crescent and two pellets below (61 oz. 10 dwt.), were knocked down at 370s. per oz.

Books

COLLECTORS, both amateur and professional, were robbed of a wonderful opportunity of acquiring important Shakespeariana, rare books of the Elizabethan period, and valuable Americana, by the sale *en bloc*, by private treaty, of the celebrated library at Arbury Hall, Warwickshire, the property of Sir Francis Newdigate-Newdegate. Messrs. Sotheby had produced an exhaustive catalogue of the collection, embellishing it with several fine plates, and many of the items would undoubtedly, if put up to individual sale, have realised record prices. Every indication points to this wonderful collection of English literature going to America.

Some consolation was provided by the sale held by the same firm on January 30th, consisting of a collection of manuscripts and early editions, originally formed about 1800 by H. E. Allen, and later augmented by his son and grandson. Numerous other properties were offered on the same day, and a total of nearly £19,000 was realised. Very early in the sale an Italian fifteenth-century illuminated manuscript of Cicero's works, a remarkably fine specimen of Italian calligraphy, made £510; while for a similar work, Livy's *Second Punic Wars*, £820 was given. Another important lot was a fourteenth-century manuscript (Valerius Maximus), enriched with nine paintings by a Florentine artist of the school of Giotto. This item realised £590. Keen bidding was aroused by three manuscripts the property of the Rev. R. Pulleine, which produced an aggregate of £2,760. The chief of these was a French fifteenth-century Book of Hours, a remarkably fine example, and in almost perfect preservation, the final bid for which was £1,950.

In the second week in February, Messrs. Sotheby held a four days' sale of books and manuscripts from various sources, the catalogue extending to nearly 1,400 lots. There were, however, comparatively few outstanding items, as can be judged from the total realised, just short of £7,000. The following are, however, worthy of record: Voltaire's works (70 vols., 1785-9), £106; Rabelais' works, (1741), £77; Daniell's *Voyage Round Great Britain*, with 308 aquatint plates (1814-26), £122; an extra-illustrated copy of Lysons' *Magna Britannica*, embellished with over 2,700 portraits and views, £235; Warre's *Sketches in North America*, £46; Molière's works (1734), lacking two plates, £160; and a third edition of Shakespeare's plays (1664), £950. The same firm put up for sale on February 5th and 6th a collection of autograph letters and documents formed by the late C. F. Murray. More than half this collection consisted of autograph letters and manuscripts of celebrated artists, comprising the whole of the first day's lots. It was the intention to offer this section in one lot, and if the reserve price was not reached, the items were to be sold separately as catalogued. This, however, was unnecessary, the 163 lots being sold for £2,000. On the second day, the chief item was a letter from Lucrezia Borgia to Cardinal D'Este, thanking him for a necklace, which fell to a bid of £70.

ALTHOUGH the statement may seem paradoxical, the relatively small size of its gallery (5a, Pall Mall East) is a distinct asset to the Royal Society of Painters in Water Colours, since it precludes the necessity of padding with mediocre works by outsiders. Taken as a whole, the list of members is a strong one, the technical standard being correspondingly high. Since the opening of the 174th exhibition found the Society minus a head, official lead was taken by the Vice-President, Mr. H. Hughes-Stanton, with some characteristic landscapes. Mr. W. Russell Flint, who would be a pillar of any body with which he might be connected, supplied a quota of admirable drawings, all notable for dexterous draughtsmanship and distinguished coloration. Since this is by no means the first time that we have drawn attention to Mr. Flint's powers, it will suffice to mention but a single example of his latest output, the *Models posing as Nausicaa and a Companion*, fraught with wonderful passages of implied modelling. Another notable piece of flesh-painting figured in Mr. Henry S. Tuke's limpid *Morning Sun*. A hypercritical Egyptologist might find fault with certain details in Mr. F. Cayley Robinson's *Last of the Sibyls*—a Blake-like conception—but the same grounds for objection were not to be found in his spiritual head of *St. Bride*. A very able and lovingly observed *Lake of Thoune*, by Mr. Adrian Stokes; a sensitive impression of *Visiting the Fleet: Venice*, by Miss Clara Montalba; *Bracklinn*, an arabesque tree pattern by Mr. Robert Little; and a convincing *Poole Harbour*, by Mr. E. T. Holding, held their own with ease; whilst in a lesser category must be mentioned Mr. W. Eyre Walker's delicate record of *The Church Farm, Icomb*; and Miss Mildred A. Butler's lyrical study of *Snowdrops at Kilmurry*. *Purple and Gold*, a garden scene blazing with colour, afforded an opportunity for the last-named artist to express herself with greater quality. A very interesting distant view of *Chartres Cathedral*, contrasted against a stretch of dusty road with its moving life, came from the hand of Mr. Robert W. Allan; and Mr. Harry Watson had dipped his brush into mellow sunset light in order to depict *A Small Lake: Evening*. Mr. James Paterson had contrived to invest the uninspiring topic of *Tall Chimneys, Edinburgh*, with personal interest; whilst a word must be spared for Mr. Oliver Hall's truthful sketch of *Kepier Hospital, Durham*. Mr. George Clausen's contributions, on the other hand, were too unimportant for notice; but *The Connoisseur* of Mr. Claude A. Shepperson was a naive and charming incident of child-life.

Royal Society of Painters in Water Colours

CONTEMPLATION of the 111th exhibition of what, despite its official title, must still remain for some as the New Water Colour Society, awakened a serious train of thought. For nearly ninety years the Institute has harboured the work of many aquarellists of acknowledged repute, and yet, to-day, its success can only be described as strictly qualified. The fault which, to be equitable, it shares in common with other old-established bodies, is attributable not so much to indifferent technique as to lack of conceptional development on the part of a few members. These, though forming a distinct minority, must be censured since they belong to a class which has done its unwitting best to stimulate the growth of Bolshevist endeavour in younger and less steadied brains. There is nothing radically wrong in choosing seventeenth-century subjects as motives, but when one finds such futilities as a couple of cavaliers laughing at a robin (to quote a single example), the time is ripe for protest. The gentlemen who indulge in these weaknesses are probably quite sincere, but they must be made to realise that pot-boiling of this type cannot fail to injure the sacred cause of art. It is to be hoped, however, that the strong presidential hand may be effectual in correcting the growth of these anachronisms. Sir David Murray, indeed, proffered a mute retort by displaying one of the most intriguing drawings which he has ever contributed to the R.I. His *Storm-worn* was poetic both in subject and rendition. There was a spice of faërie in his sympathetic handling and subtle coloration of the battered cliffs and rounded pebbles, the sweep of cirrus clouds, and the circling gulls. Wild-bird life formed the themes of several forcible sketches by Mr. Charles Simpson, and the much-painted village of *Bosham* elicited a direct little study from Mr. Walter Rossiter, and an enamel-like treatment from Mr. George Graham. Mr. H. T. Jarman's *Montreuil-sur-Mer* was an excellent essay in the usage of flat tones, but Mr. Oswald Moser's *Tewkesbury*, though attempted on similar

Royal Institute of Painters in Water Colours

lines, was by no means comparable. Miss D. W. Hawkesley's smallest exhibit was also her best—*England*, a scene from a hill-top, rendered with perfect finality and accord. Her version of *The Descent from the Cross* was not without merit, but her quasi-Oriental style was hardly in harmony with the subject. An extravagant example of what may be called (without prejudice) magazine-cover art, by Mr. Hal Hurst, did not gain by being placed in confliction with the sterling qualities of *Marauders*, Mr. John Eyre's study of rural vermin nailed against a fence. Mr. John Hassall was responsible for a pretentious painting of *The Dealer*, which displayed a lamentable falling off in technique. The same could not be urged against Mr. Fred Taylor, whose Oriental fantasia, called *The Bathing Pool*, defied criticism. One could voice nothing but praise for the mystery of the sombre background, the glinting hues of the richly dressed attendants, the pale flesh-tints of the odalisque, and the sheen of the bronze-green water. Mr. Taylor had many remarkable exhibits, which it would be pleasant to detail at length did space allow, but it must suffice to refer briefly to his other large work, *The Harbour*, glowing with luminous tints, and merely wanting a slight strengthening of foreground to make it a still more satisfying production. The war survived in a few small scenes. Mr. Fred Roe's deft little *Victors' Return* was obviously the study for one of his last year's Academy pictures, but his *Well Done (County) Regiment* made a first appearance. A spirited little incident of hand-to-hand fighting, this was just the type of subject which the Imperial War Museum has, so unwisely, neglected to obtain. Mr. Gilbert Holiday's *Memory of the "Big Drive," October, 1918*, was another war scene to the life. As an instance of elaborate reconstructional work, Mr. F. Matania's ancient Roman *Triclinium* may be cited: it was certainly an achievement, but it could not be called art. Among numerous other drawings worthy of the visitor's attention may be included *An Ideal*, one of Mr. James Clark's skilful semi-nudes; a fascinating *Impromptu*, by Mr. W. E. Webster; some feeling works by Mr. Oswald Garside; and characteristic items by Messrs. George C. Haité, Norman Wilkinson, John M. Aiken, J. S. Sanderson-Wells, and Lt. N. S. Pitcher.

Society of Miniaturists

THE twenty-sixth exhibition of this Society, which shared the R.I. Galleries (195, Piccadilly), was anything but uplifting. Amateurish and uninspired performances abounded. In one case a member, Miss Isabel Bannister, appeared to court reactionary methods deliberately. The Hon. Mrs. R. F. Boyle provided a welcome relief by her *Portrait* of a gentleman of the long robe; Mrs. D. G. Andrews sent a powerfully handled *Lancashire Lass*; Miss M. de M. Edwards, a natural and easy portrait of *Norman Donaldson, Lt., R.F.A.*; and Mrs. I. A. Biggs, two sympathetic heads.

The Women's International Art Club

THERE was a disappointing level of mediocrity at the Women's International Art Club's Exhibition, held at the Grafton Galleries (Grafton Street, W.). Interesting work was distinctly in the minority, and the presence of several would-be clever canvases did not help to restore the balance. Mrs. E. Borough Johnson's contributions were too pretentious and self-consciously treated to carry conviction, but even then they were to be preferred to some noisy near neighbours. They were better, for instance, than *The Victorians*, by Miss Frances Hodgkins, or the portraits of *Gabriel van Schnell* and *The Painter Tytgat*, by Miss Ethel Walker. The latter were meretricious effects of crude paint unsustained by drawing, tone, or feeling. Miss Walker's productions were average examples of the lengths to which self-styled "moderns" will go in order to obtain a cheap effect of facility. Miss E. M. Collier's *Study of a Nude*—the back view of an attenuated woman—had also some pretensions to unconscious humour; but, on the other hand, there was a freshness about Miss Josephine Mason's *August Morning* which served as a cloak for a certain slovenliness of execution. Trying as were some of the worst offenders' pictures, they had the effect of foiling the sophisticated items to a higher pitch than might have been possible in a more equally standardised display. Miss Irene Ryland's view through a window on *A Wet Day* was quite an engaging piece of expression; whilst the sincerely rendered *Evening at Porthleven*, by Miss E. M. Davey, and *Harvest*, by Miss M. E. Atkins; an able *Corfe Castle*, by Miss G. M. Collcut; some clever pastel heads by Miss Wyn George, and some studiously bizarre drawings by Mrs. Averil Burleigh, were all noticeable. The *Girl Resting* of Mrs. E. Granger-Taylor was probably the finest item in the whole gallery; it possessed skilful and feeling manipulation of colour, and a proper regard for tones and values. Miss A. Paget-Kemp's *The Thames—A Spring Evening* was well studied as to aspect, but was off colour; and Miss Adeline M. Fox's *Kingston-in-the-Downs*, though raw, was not without merit. Similar qualifications could hardly be made on behalf of *Sir Galahad*, a drawing by Mrs. A. Duffes, confessing considerable ignorance of design and draughtsmanship; whilst Miss P. K. Emmerson had adhered too closely to the precepts of Beardsley to achieve much. Several items from such hands as those of Mrs. Norah England had appeared previously, and therefore need not be detailed afresh. Not a few exhibitors were represented by either lithographs or wood-cuts printed in colours, the most successful items being provided by Mrs. E. C. Austen Brown and Misses Arabella L. Rankin and Janet Fisher.

Works by Mr. A. Reginald Smith, A.R.W.S., and others

A FINE water-colour is a gift of God. This is probably the reason why so much mediocre work is turned out. There are many accomplished aquarellists living to-day, but, as a rule, their productions are not seen more than once or twice a year, whereas amateurs and technically deficient aspirants crop up on every side all the year round. Fortunately, Mr. A. Reginald Smith, a selection of whose drawings occupied a room at the Fine Art Society (148, New Bond Street), is to be classed with the former section. His style is one of conscientious

endeavour crowned with considerable success. His handling is deft, though commendably reticent passages are not wanting; his colour and tones are happy. In certain cases he gets very close to nature, but is proficient enough to avoid the tendency towards prettiness, which is mainly the result of imperfect observation or executive disability. Such charming and distinctive water-colours as his *Vale of Wharfe*, *The Queen's Head*, *In the Limestone Country*, and *The Storm Cloud*, form appreciable correctives to the blundering "advanced" essays of West-end café habitués.

PORTRAIT OF ROBERT BURNS BY WILLIAM ANDERSON

With a few exceptions, the Hon. Walter James's landscapes in oils were undistinguished by any great feeling, although the painter has attained some skill in recording the literal aspect of rural life. *The Huel Crags, Redesdale*, was not wanting in quality, and the cloud formation in the *Cheviot* was quite the most laudable passage of his exhibition, but the majority of canvases were painty and tedious. A few minor statuettes by Mr. Alfred Gilbert afforded relief to the monotony, comprising such inspired compositions as the imaginative conception of *Mors Janua Vitæ*, and the more naturalistic *Tragedy and Comedy*.

The Macrae Gallery

Children in Art formed the subject of a charming exhibition at the Macrae Gallery (95, Regent Street) during March and April. Mr. T. Austen Brown contributed some half-dozen canvases, of which his *John* and *Baby John* were specially conspicuous. The former was remarkable for its luminosity, whilst the latter, a full-length, was reminiscent of some old Flemish painting. Mr. Philip Hagreen's portrait of *Miss Joan Rivers-Moore*—a shy little person with bobbed hair—was strikingly quaint in realisation, although not perhaps perfect in drawing. To several of her Eastern groups, Miss Wyn George added an admirably direct chalk drawing of *Thomas*, a solemn enough baby making the most of his comforter; the characterisation was excellent. Mrs. Borough Johnson was less happy in her drawing of *Rebecca and Terese Ostrovsky*, whilst Miss Dorothea Sharp's oils, though sunny and cheerful, were insufficiently sophisticated to bear analysis.

"Group X"

THE Royal Academy suffers, no doubt, from certain constitutional disabilities, but the responsibility for remedying them should be relegated to individuals whose own works, whether pictorial or literary, are a sufficient index to their fitness for a judicial enquiry. Therefore it is the more irritating that the little "Group X" should, in the face of its own show at the Mansard Gallery (Tottenham Court Road), launch vituperations against "the large official exhibition at Burlington House." If the Imperial War Museum's late effort was implicated, there might be some slight ground for the attack; but one gathers that it is the Royal Academy itself that has awakened the holy wrath of the "Group X," which does not hesitate to declare it "beyond redemption." "It is," fulminates the high-priest, "a large and stagnant mass of indescribable beastliness, that no effort can reform short of the immediate extinction of every man, woman, and child at present connected with it." It is difficult to see how such an absurdly exaggerated piece of tub-thumping can be taken seriously. At its worst, it is very doubtful whether the worst Academy exhibits could be ever so dull as those of the "Group X." About the individual items at the group's display it is as well to be silent in the main. No good purpose can be served by further advertising cranks. Let it suffice that Mr. Charles Ginner's *Carting Lane* at least bore evidence to careful consideration and conscientious application.

THE thirty-first exhibition of the London Sketch Club took place at Walker's Galleries (118, New Bond Street).

The London Sketch Club

Mr. Fred Taylor sent a couple of attractive little water-colours, depicting pre-war scenes in Germany; and Mr. Dudley Hardy's study of Breton fisherfolk gossiping *Between Showers* breathed of water-laden atmosphere. Of the drawings by Mr. S. Bagot de la Bere, his submarine fantasia, *The Shotted Hammock*, was the most technically appealing. His *Eastern Folk* was treated with less finesse. The subject, that of lions being loosed upon a wretched pinioned captive, destroyed the humour of Mr. de la Bere's style. There are some matters too grave for jesting, if, indeed, the artist was jesting. The unhappy loss of his right hand has not prevented Mr. Harold Earnshaw from making headway; his *Mill* was a sympathetic performance. Mr. W. H. Barribal presented a selection from his stock of clichés, and Mr. G. E. Studdy some delightfully funny humoresques; whilst Messrs. Alfred Leete, Graham Simmons, Leonard R. Brightwell, and Montague Dawson supplied notes of advantage. Mr. Charles D. Ward's admirable sketch portrait in oils of *Dudley Hardy, Esq.*, merited separate comment.

CHILDISHNESS is a beautiful trait in youngsters; in art it becomes tedious.

Other Exhibitions

M. Edgard Tytgat's outlook, if his show at the Twenty-One Gallery (Durham House Street) is any criterion, is infantile. His mode of expression is sufficiently unformed to be boring. The two scenes, *After the Battle at Eppeghen* and *The Germans in Watermael*, are supposed to be records of the painter's own experiences. When it is stated that a boy of ten could have produced the same effects without undue difficulty, a fair idea is afforded of their scope. His other contributions display a similar disregard for artistic canons: the best of them might have been executed with facility by any embryo art student of ordinary powers. If such unsophisticated modernities are artistic, then we are all artists. It may be urged in extenuation that M. Tytgat was probably not responsible for the mis-numbering of one canvas—a nude group in rural surroundings—which, according to the catalogue, represented an *Inn Interior.*

A "one-man show" of more genuine value was held at the Chenil Galleries (King's Road, Chelsea) by Mr. Ian Strang, who, as the son of Mr. William Strang, has had remarkable facilities in acquiring the art of etching. Mr. Ian Strang's most notable asset lies in the power to stand resolutely aloof from the ephemeral attitudes which are frequently fatal to the growth of youthful expression. His plates display a sincere regard for truth which has at times betrayed him into over-insistence on minor details, resulting in a certain restriction of outlook; but his style is always healthy and appreciatory of the picturesque side of life. His *Scaffolding* (1908) and *Puente del Agua, Granada* (1914), indicate the high-water mark of his achievements up to the present time. From 1914 to last year, Mr. Strang's work was interrupted by the hiatus of active service, so it is only fair to suppose that his limits in etching have not yet been reached. A mixed collection of works was placed on view at the Chester Gallery (2, Chester Terrace, S.W.1) in aid of a local war memorial. The exhibits included *Dogberry*, one of Mr. J. Seymour Lucas's able sanguine studies; some directly treated water-colours by Messrs. F. Warren Dow and F. Chetwode Aiken; a competent *Mont St. Michel*, by Mr. J. N. Delbos; and a sympathetic evening transcript of *Walberswick Church*, by Mr. William T. Wood. There was little difficulty in recognising in Mr. T. Birmey Gibbs's *Eastern Dancer* the personality of Dacia, as she appears in *Chu-Chin-Chow.* This clever little oil-painting developed to their fullest extent the daring blue and gold costume and reddened lips and toes of an Oriental charmer as conceived by the authorities at His Majesty's Theatre. The main purpose of Mr. R. Belfield's exhibition at the Camera Club (17, John Street, Adelphi) was to further justify the touched as distinct from the direct photograph. The studies were mainly taken from the nude or partly draped figure, and Mr. Belfield succeeded in obtaining some tasteful effects.

Another interesting Adelphi show was held at the Twenty-One Gallery of paintings by M. Michel Economou, a Greek who started life as a mining engineer. The principal feature consisted in groups of ruins, which, in order to more quickly realise the appearance of discoloured marble, splashed and veined with lichen, the artist had painted on linen instead of on canvas. By this means, M. Economou secured considerable subtlety of effect. Indeed, his best work was accomplished by such methods.

THE death, on March 4th, of Mr. Louis Duveen, removed a familiar figure-head from the art-world.

Obituaries

The late Mr. Duveen was a son of the late Sir Joseph Duveen, and the controlling partner of the famous firm in this hemisphere. During the war his activities on behalf of the Red Cross sales at Christie's brought him to special popular prominence. He was forty-six years of age.

On February 22nd passed away Mr. George Hugh Tabor, of Twickenham, at the age of sixty-three years. Mr. Tabor, whose father was the late Charles Tabor, studied at Julien's, and became a designer at Doulton's. After leaving the works he gave himself up to propagating his views on art, and became the founder of the Thames Valley Art Club. He was an exhibitor at the London Salon.

Mr. Francis John Williamson, the sculptor, died at Esher on March 12th. Born in 1833, the eldest son of Francis Edward Williamson, he studied at the Royal Academy Schools under John Bell, familiar as the author of the *Guard's Memorial.* Subsequently he was articled to the late J. H. Foley, R.A. The late Mr. Williamson executed many public statues of royal and other personages, including the well-known figure of Queen Victoria at the Royal College of Physicians, of which there are several replicas in the Colonies, and the effigy of Dean Milman in St. Paul's Cathedral. He first exhibited at Burlington House in 1853.

SIR WALTER SCOTT AND THE BLUE GOWN BEGGAR

BY ALEXANDER FRASER

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

The Connoisseur

A Portrait of Robert Burns, by William Anderson

WE are enabled to reproduce, by the courtesy of Mr. W. M. Gray, an interesting portrait of Robert Burns, which appears to have been painted by the William Anderson who exhibited at the Royal Academy from 1787 to 1834. When the portrait was brought to Mr. Gray's notice, it had been relined, but removal of the backing revealed the inscription William Anderson Painter 1757–1837, which, be it added, are the dates accorded to him by the usual works of reference. A label on the back of the frame recorded that it had been "lent by Colin McPherson," thus stimulating the belief that this painting is identical with No. 68 of the Burns Centenary Exhibition, which was described as being by a "painter unknown." The earliest known record of Anderson in public documents is the reference to his address when he first exhibited at Burlington House. At that time he was living at Horsleydown, and from then till his death he continued to send in his works from suburban houses. Although his birthplace is uncertain, it is always placed in Scotland. As Highland Mary's brother, Robert Campbell, was apprenticed to Peter McPherson, of Greenock, whose own sister married a stonemason named Anderson, Mr. Gray has been tempted to conjecture a *raison d'être* for the portrait. In this belief he has been encouraged by the detail that William Anderson was a shipwright during his early years, a calling followed by Peter McPherson, and there is some reason to suppose that he was born at Greenock. It is true that Anderson exhibited as a painter of marine subjects, but this may serve to explain certain technical irregularities in the limning of the portrait.

MANIFESTO ISSUED BY THE COMMITTEE OF THE VENICE INTERNATIONAL EXHIBITION

Brussels Art Notes

THE exhibition of Marcel Jefferys' at the "Galerie Giroux" proved extremely successful. Nothing by him had been shown in Belgium since the outbreak of war; and the numerous works which he painted in England suddenly demonstrated to the Belgian public a wonderful evolution in his sense of refined harmony.

In his first works, seen twenty years ago, Jefferys was somewhat heavy and opaque. Slowly he was altering his vision and method of brushwork when he was compelled by the Hun to leave Belgium. Already at that time a few of his latest water-colours suggested the trend of his future work to those art-lovers able to fathom the meaning of these new essays. Now the metamorphosis is complete, M. Jefferys perceives and renders the more delicate and subtle harmonies of colour. He can keep in tone the most daring and the most unusual scale of hues.

His portraits, landscapes, flower and still-life pieces, were sheer delight to those who like radiant freshness and novelty in bright colour harmonies. A study of a girl in black, silver, and pink was selected by the Belgian Government for the "Musée Royal des Beaux-Arts de Belgique," and nearly all the pictures on show were purchased by clever amateurs and collectors. I was specially attracted by the series of views of the river Thames at

Chelsea, taken by Jefferys from the windows of the various studios and rooms he had in succession all along Cheyne Walk during the war years. The Belgian painter has given his intimately personal interpretation of these celebrated London landscapes without any remembrance of Turner's or Whistler's art.

The sale of the Lamberty collection was the artistic event of the last week of March. For the first time in Belgium a large number of pictures by Belgian artists still living or recently deceased fetched very high prices. Formerly it was justly said that to buy pictures direct from the artists was a very bad investment, the same pictures, when later sold by auction, being given away for very little money, and always for much less than had been originally paid to the painters. Now all this is altered.

Every work of the Lamberty collection went very dear. Pictures by the late Jan de Greef, purchased about ten years ago for twelve or fifteen hundred francs, were sold for eighteen or twenty thousand. A small panel, four inches square, by the late Alfred Stevens, fetched three thousand francs, and two pictures by the late Constantin Meunier, thirty thousand francs. Even works signed by men who are now in their forties were acquired for three or four times more than M. Lamberty had paid for them. The same thing happened with the sculptures, drawings, etchings, and illustrated books; and the whole collection, which had cost the owner less than eighty thousand francs, produced nearly eight hundred thousand. Nobody can argue now that collecting works of art, even by unknown young Belgian artists, is a poor investment.

Mr. Charles Léon Cardon, one of the trustees of the "Musée Royal des Beaux-Arts de Belgique," has once more presented the galleries with very valuable works. His gift includes a picture (dated 1675) by Gonzales Coques and W. S. Von Ehrenberg, representing a royal wedding in the Cathedral St. Rombaut at Malines; a picture by Josse de Momper and François Franck, representing a hunting party in Spain; and a portrait bust of the Belgian painter, Louis Gallait, by Carrier-Belleuse, the French sculptor. The work of de Momper is a specially interesting gift, because the artist was not yet represented in the museum—an often noticed gap is thus filled.—P. L.

Notes from Italy

THE Committee of the Venice International Exhibition of Art, which is announced to be opened at the end of April, has just issued its "cartello," or coloured manifesto, of the exhibition, which has been produced by the Istituto d'Arti Grafiche of Bergamo. As in preceding exhibitions, this "cartello" is the work of Augusto Sezanne, and is really a very beautiful creation. The artist has here imagined three "popolane"—those women of the people at Venice who, with their black shawls, their elegant and careful coiffure and neat shoes, are really a race apart—seated together in one of the "sale" of the exhibition, with the eighteenth-century votive church of the Salute as a background. Yet this characteristic temple, mirrored in the Grand Canal, where gondolas, rowing-boats, and little steamers pass in busy confusion, does not appear in his design as taken directly from nature, but as reproduced and framed within some great canvas, which he has imagined as hung in one of the rooms of the Mostra.

I have mentioned already in these columns that the British Pavilion will not be open to represent the art of our nation or empire in the 1920 Mostra. However much we may regret this, it is fair to mention the reasons stated by Mr. Marcus Huish, Hon. Treasurer of the British Committee, in his letter published in *The Times* last month. Of these, the most important are lack of time, difficulties of transport, and the disadvantage of the present exchange, as affecting possible sale prices abroad; and these last two points seem really serious and practical ones. I gather from the President of the Society of "Acquerellisti Lombardi" that there is some prospect of an International Exhibition being organised next year in Milan; if this plan materialises, we may hope that English art will find its place.

The first number of the *Rassegna d'Arte Antica e Moderna*, in its new monthly form, now published at Rome, under the editorial direction of Dr. Corrado Ricci, promises well, being more attractive and lighter than the previous quarterly issue, the last of which covered the months from September to December of 1919.

A recent exhibition of interest has been that of three artists—Lerche, Martini, and Cavaglieri—at the Pesaro Gallery of Milan. Lerche, who in the years before the war had his workshop in Venice and his studio at Rome, is well known for the high quality of his designs in bronze, terra-cotta, and glass-work. Martini is a brilliant draughtsman, whose work in black and white is in sympathy with the literary genius of Edgar Poe, whom he illustrates here.

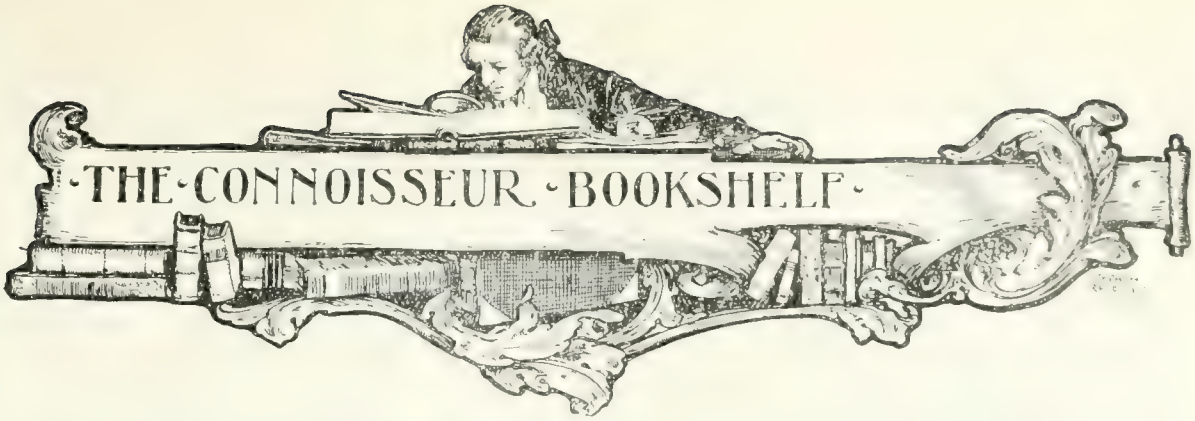
I hear from Venice to-day that the Jury for acceptance of works presented for the Twelfth International Art Exhibition has presented its verdict to the President, with the following letter:—

"To PROF. GIOVANNI BORDIGA,
President of the Twelfth International Exhibition.

"This Jury, called upon to select the works of the artists competing for the twelfth Mostra, having regard to the disturbance caused in all spirits by the world-war, has decided to use a certain freedom (*larghezza*) in admitting painting, sculpture, and black and white in their manifestations of the most diverse tendencies, and has the intention of favouring—following in this the desires of their President—the youthful aspirations, with the object of obtaining a collection of works which reflect the unquiet and tormented researches of the present generation."

There follows the list of the works accepted and the names of the Jury, who are Philip Zincken (President), Aldo Carpi, Beppe Ciardi, Jules Van Biesbroeck, and Adolfo Wildt. Dated Venice, April 4th, 1920.

There have been presented to the Jury 484 artists with 1,127 works; of these, 175 artists with 272 works are accepted. The relation between works accepted and those presented is therefore about 24 per cent.; in the last exhibition it was about 13 per cent.—S. B.



"John Zoffany, R.A.," by Lady Victoria Manners and Dr. G. C. Williamson. (John Lane. £7 7s. net)

WHEN in 1766 Gainsborough sent to Spring Garden his portrait of Garrick leaning against a bust of Shakespeare, the critic of the *Public Advertiser* chided him for having carelessly "drawn from an original which a Reynolds and a Zoffani hath so admirably portrayed." At the date of this utterance the star of Gainsborough had not fully risen, for he was still a provincial artist, personally unknown to most of the London writers; but even so, it is difficult for present-day readers to realise that in the seventh decade of the eighteenth century he was regarded as an inferior portrait painter to Zoffany. The latter artist is not adequately represented in any national institution; the pictures ascribed to him in sale catalogues are too frequently the work of imitators and copyists, and until this sumptuous volume

GROUP REPRESENTING WILLIAM FERGUSON, GREAT-GRANDFATHER OF THE OWNER, COMMEMORATING WITH HIS FRIENDS HIS SUCCESSION TO THE ESTATE OF RAITH IN 178[illegible] ZOFFANY HIMSELF IS SEATED AT THE EXTREME RIGHT BY JOHN ZOFFANY COLLECTION OF THE RIGHT HON. SIR RONALD C. MUNRO FERGUSON

was issued, there was no independent biography of him in existence. This void is now amply filled by a book that must rank as one of the most complete and best illustrated biographies of any English artist. The work, if it does not reconcile the reader to the *Public Advertiser* criticism, will at least show him that the gap between Gainsborough and Zoffany is not so wide as he thought, and that in some respects the Anglo-German painter is the superior of his English contemporaries. Lady Victoria Manners is responsible for some of the letterpress, though her chief work was the hunting out of Zoffany's pictures—a formidable task when it is remembered how meagre was the information concerning their whereabouts. That she has admirably succeeded in her efforts is shown by the profusion and quality of the illustrations—nearly two hundred in number—from Zoffany's paintings, reproduced in colour, photogravure, and half-tone. This is supplemented by a catalogue giving full particulars of these and all other of Zoffany's known works, another of the engravings issued after him, and various other useful appendices. Dr. Williamson has accumulated a lot of entirely fresh information for his biography, and the story he tells makes highly interesting reading. The artist was born, not at Ratisbon in 1733, as is generally supposed, but at Frankfort-on-Main, eight years earlier. When a boy he became a pupil of Michael Speer, a painter of religious subjects living in Ratisbon. He left him long before his apprenticeship had expired, absconding into Italy with some of his father's money. Nothing is known about his career in that country, and little can be definitely stated about him until he came to England with a German wife. Dr. Williamson places this event about 1761, though some authorities make it three years earlier. However this may be, Zoffany at first was by no means successful, and his wife left him to return to her native country. The artist was nearly reduced to destitution when he was introduced to Stephen Rimbault, the clock-maker, who employed him to decorate the faces of his timepieces. From this employment he went to paint draperies for Benjamin Wilson, the portrait painter, who gave him a salary of £40 a year. A successful picture of Garrick and Mrs. Cibber in *The Farmer's Return*, exhibited at the Society of Artists in 1762, released him from this drudgery by elevating him at a single bound into the position of leading theatrical painter of the day. The next few years permanently established his position. In 1770 he sent to the first exhibition of the Academy a painting of Garrick, Burton and Palmer in *The Alchymist*, which was purchased by Sir Joshua Reynolds for 100 guineas and afterwards transferred to the Earl of Carlisle for 150 guineas, the artist receiving the latter amount. This transaction shows that Zoffany was receiving prices that compared favourably with those of almost any of his contemporaries. The work only measured 41½ in. by 39 in. At that time Sir Joshua was receiving 150 guineas for a whole-length portrait and 70 guineas for a 50 in. by 40 in., and Gainsborough 100 guineas for the former and 40 guineas for the latter. No other portrait painter at the time was paid anything like these amounts. At the same exhibition he showed a portrait of George III. and his family, the first of several commissions with which the king honoured him. The next year saw his well-known picture, quaintly styled *Academicians of the Royal Academy*, which vied with West's *Death of Wolfe* in being the most popular picture of the year. Zoffany now apparently had the ball at his feet; he had acquired an unrivalled reputation for portrait groups and representations of theatrical scenes, and possessed a good connection for portraits of the orthodox size, and others executed on a scale smaller than life; but he was not the kind of man to settle down in one place. After an abortive attempt to join Captain Cook as artist to his exploring expedition in the South Seas, he set out for Italy late in 1772 to paint the Tribuna at Florence for George III., a picture which, though containing much beautifully executed detail, was far too crowded to be an artistic success. Zoffany went on from Italy to Vienna, where he was created a Baron by the Empress Maria Theresa, and did not return home until 1779. He was still in the prime of his powers, and subsequently painted some of his best pictures, but his position was no longer what it had been. Gainsborough had migrated to London and was enjoying the royal patronage; Romney was rivalling Reynolds in popular favour, and other men were coming to the front. In 1783 Zoffany went to India, where he stayed seven years, earning large sums of money and executing some of his best and some of his worst productions. He was sixty-five when he returned, and though he continued painting for another ten years, he did nothing to enhance his now waning reputation. He died in 1810. His desire for change and travel continued to the last, and even after he was an octogenarian he made an expedition to the Continent.

Zoffany, if not quite in the first rank of English artists, was a master in his own especial line—what Hogarth called "conversation pieces," but which may be better described as portrait groups executed on a scale considerably smaller than life. In these he surpassed Hogarth, his exemplar, for the latter was never at his best in these pictures, which did not permit him to exercise either his inventive or dramatic instinct. Zoffany alone among his contemporaries could place a group in a pleasing pictorial arrangement and do justice to the features of every individual sitter. He was both a good draughtsman and colourist, and painted draperies and objects of still-life with the skill and precision of the Dutch masters. His pictures give a better idea of the costumes and environment of fashionable society of his time than those of any other artist. One suspects, too, that he gave the most truthful likenesses of his sitters. Reynolds and Gainsborough idealised their subjects; Zoffany painted them as he saw them, and his figures, if neither so graceful nor dignified as those of his great contemporaries, smack more of reality. His work exercised a greater influence on English art than is generally recognised. Besides de Wilde, Clint, Harlow, and other men of the early nineteenth century, Frith and some of his contemporaries must be accounted among Zoffany's followers. Though imitating Hogarth in their choice of subjects, they realised them in Zoffany's manner, but lacked his feeling for colour and his keen sense of the picturesque.

PORTRAIT OF MARIA WALPOLE, COUNTESS WALDEGRAVE, AND AFTERWARDS DUCHESS OF GLOUCESTER
BY JOHN JEFFANY FROM THE COLLECTION OF H.R.H. THE DUKE OF CAMBRIDGE

Mr. Courtney Lewis has furnished a much-needed supplement to his records of Baxter prints by giving an exhaustive *catalogue raisonné* of the publications of Baxter's greatest followers and imitators, Robert and Abraham Le Blond. Their prints are almost as numerous as Baxter's, and their original works vie in artistic quality with those of their predecessor. For many years unscrupulous dealers endeavoured to pass them off as genuine examples of the latter, obliterating or cutting off the Le Blond signature; but now they are being collected for their own sake, and the publication of Mr. Lewis's book will give a fresh impetus to their popularity. His catalogue vies with his former works in its fullness, accuracy, and interest, and, like them, will prove indispensable to all serious collectors of either Baxter's or Le Blonds' prints. The author gives a history of the Le Blonds' careers and short descriptions and lists of the productions of the other printers who worked under Baxter's licenses. The suggestion that such licenses should be granted was made by Lord Brougham when hearing Baxter's appeal for the extension of his patent, originally given him in 1836. The appeal was heard in 1849, and resulted in the patent being extended to 1854, so that all the work produced under Baxter's license was issued between

"The Le Blond Book," by C. T. Courtney Lewis (Sampson Low, Marston & Co. 10s. 6d. net)

these two dates. Le Blond and Co. became in September, 1849, the first of the licensees. Other licensees were Joseph Mansell, W. Dickes and Co., Bradshaw and Blacklock, Kronheim and Co., Myers and Co., and George Cargill Leighton, who published prints of varied qualities, a number of which Mr. Lewis recommends to collectors. None of them, however, had the output of Le Blond, or continued their production so long. The firm was founded by the two brothers, who about 1840 established themselves in Walbrook as "steel and copper-plate engravers and printers." Abraham, the younger, appears to have been the more industrious and persevering of the two, and to him must be credited the production of the best of the Le Blond prints. The first was issued in 1850, and only six years later Robert left the firm. For a number of years the firm published only small subjects, and it was not until 1865 that any print appears of really considerable dimensions. In 1868 the whole stock of Baxter's plates were secured, and Le Blond and Co. issued reprints from them —now known as Le Blond Baxters—which, owing to the wear of the plates and other causes, hardly equal the originals. Their production was not a success, as they could not compete in price with the cheap chromo-lithographs then flooding the country. Le Blond and Co. were compelled to cease publishing, and their plates, blocks, and stock were stored away until purchased by Mr. Möckler in 1893. Mr. Lewis's catalogue gives particulars of 127 series of plates and single plates published by Le Blond and Co., with their present values; he also enumerates over a hundred of the principal prints issued by other licensees. The volume is conveniently arranged, well illustrated, and forms a highly valuable addition to Mr. Lewis's series of works dealing with colour-prints.

"The Practical Book of Interior Decoration," by Harold Donaldson Eberlein, Abbot McClure, and Edward Stratton Holloway. (J. B. Lippincott Co.)

THE *Practical Book of Interior Decoration* may be looked upon as a half sequel to *The Practical Book of Period Furniture*, written by Messrs. Donaldson Eberlein and Abbot McClure in 1914. In the new work these two gentlemen have had the assistance of Mr. Edward Stratton Holloway, and the trio have produced a substantial volume, larger than its predecessor by about eighty pages of letterpress and over 120 plates. The increase in bulk is warranted by the scope of the subject, for "interior decoration" embraces the work of architect, artist, and upholsterer, as well as that of the cabinet-maker. The book is thoroughly practical, forming a lucid introduction to the different periods and styles of decoration, with sound advice as to their application to modern interiors. The authors take up their theme at the period of the Renaissance and bring it down to the present day, a large proportion of both letterpress and illustrations being devoted to modern repetitions and developments of old work. English and American antique work is passed over more slightly than that of several other countries as being better known to the readers, and in this section, perhaps, the authors hardly do sufficient justice to some of the earlier men like Kent or Chambers, the former of whom, as well as Horace Walpole, is given an unauthorised knighthood. The French section is treated very fully, and the chapters devoted to Italian and Spanish work are to be heartily welcomed, as the decorative work of these countries is apt to be almost ignored in books intended for the general reader. Having described the different national styles in the first portion of the work, the writers proceed to discourse on their practical application to modern requirements. Variety, they suggest, can be secured by mixing the contemporary work of different countries, and thus attain a congruity of period. One would not be disposed to lay so much stress on the latter point as the writers. Old English country houses often epitomise several centuries in both their architecture and furniture, and yet their different portions and their contents appear both congruous and harmonic. The truth is that there is no set rule in the matter; an artist's studio filled with articles belonging to all ages and climes often appears a beautiful apartment, while a correct period room may look unduly stiff and formal, or be rendered unattractive by containing furniture correct in point of time but badly proportioned to the dimensions of the apartment. On the latter point, however, the readers of the book are hardly likely to err, for its authors lay great stress on the proper spacing of furniture and pictures. Numerous illustrations are given of rooms correctly set out, as well as a few marred by mistaken arrangement or the introduction of incongruous items. In every instance the faults are explained and practical suggestions made to remedy them. Colour enters very largely into the writers' schemes of decoration and valuable advice is given regarding its harmonic arrangement, several suggested schemes being illustrated. Altogether the volume forms a practical and valuable work, useful alike to professional decorators and the occupants of houses and flats anxious to arrange their apartments tastefully and effectively. They will find much useful advice regarding matters not usually referred to in works of this kind, such as the placing of a bowl of flowers in a position where the hues of the blossoms will tell out to the best advantage; suitable bird-cages to harmonise with various styles of furniture; lamps and lamp-shades, and other household oddments usually selected with little regard to their appearance with other furniture.

Masters of Modern Art: "Charles Shannon, A.R.A.," by "Tis." (Colour, Ltd. 7s. 6d. net)

THIS attractively mounted monograph on Charles Shannon contains ten full-page plates in colour from oil-paintings by the artist, and a reproduction in monochrome of a design for cretonne. The quality of the plates is excellent, and they give a very good idea of Mr. Shannon's work in a single medium during the last few years. Of his earlier pictures, only *Tibullus in the House of Delia* and *The Wood Nymph* are included, but this imperfect representation is not of material importance, for Mr. Shannon's style and choice of subjects remain almost unchanged, and there is no striking distinction between

his present works and those of twenty years back. A full and useful list is given of the artist's paintings, pastels, lithographs, and woodcuts, with the dates of their production. A critical commentary of four thousand words on the artist's achievements is contributed by "Tis," but it would have been better had it been shorter and less diffusive. It nevertheless contains much thoughtful and well-understood appreciation of Mr. Shannon's work.

"Art Sales," by Algernon Graves, F.S.A.

WE regret to say that, owing to the continuous advance in prices of everything connected with book publishing, Mr. Algernon Graves fears that it will be impossible for him to issue the remaining volumes of his *Art Sales*. It is to be hoped that some arrangement may be made to ensure the publication of this invaluable work, which is of the greatest utility to all collectors interested in pictorial art. The book has been fully completed in manuscript, and it may be regarded as almost a national loss if the results of Mr. Graves's labours cannot be made available to the public.

"Hellenic Architecture: Its Genesis and Growth," by Edward Bell, M.A., F.S.A. (G. Bell and Sons, Ltd. 7s. 6d. net)

COMPARATIVELY recent discoveries have pushed back the beginning of Greek architecture to a period far anterior to the Homeric era, and have brought to light the actual palaces and buildings which legend tells us were lived in by Theseus and other half-mythical heroes. The time that elapsed between the building of the earliest of these and the building of the Parthenon is greater than the interval which separates the latter event from our own era. Until Dr. Schliemann's explorations on the site of Troy the works erected in the earlier period were comparatively unknown, but his discoveries showed that a highly civilised people had flourished on the coasts of Asia Minor long before the rise of Athens and the other cities of European Greece. At the close of the nineteenth century the excavations of Sir Arthur Evans at Knossos, in Crete, revealed that the Mycenæan civilisation, during which the successive cities of Troy flourished, was merely the off-shoot of an earlier civilisation that had its chief focus in the island. Its earliest period appears to have been contemporaneous with the third Egyptian dynasty, B.C. 3000; it thus antedated Homer's siege of Troy by over 1,800 years, and the invasion of the Dorians—the ancestors of the Spartans and their immediate neighbours—by nearly twenty centuries. Mr. Bell has availed himself of the knowledge gained by these discoveries to write a lucid history of Hellenic architecture, showing its developments step by step from its rude beginnings in the neolithic age until its culmination in the crowning glory of the Parthenon and the typical buildings characterising the greatest period of Greek art. He professes only to have produced an epitome of the subject, but he treats it with sufficient detail to abundantly satisfy the necessities of the ordinary student. He covers more ground than has been done in any previous publication, and though there are numerous books individually dealing with various portions of it in far greater detail, there is none giving a clearer idea of the development of Greek architecture as a whole. Written in a concise, yet interesting manner, informed with wide and accurate knowledge, and well illustrated, the work should speedily become a standard text-book.

"Description of the House and Museum of Sir John Soane" Tenth Edition Edited by Arthur T. Bolton, F.S.A., F.R.I.B.A. (Soane Museum. 1s. net)

SIXTY years ago Emerson praised Sir John's Soane's Museum as being "well packed and well saved," and the description applies to it with equal force to-day. There is no more interesting place to visit in London than the too little known institution in Lincoln's Inn Fields, with its wealth of pictures, sculpture, old furniture, architectural drawings, and its wide variety of interesting and beautiful archæological relics. A new edition of the handbook to the museum has been compiled by the curator, Mr. Arthur T. Bolton, which, though only the same price as former issues, contains several additional features. These comprise an introduction dealing with Soane's career, a historical note on the house, illustrated by plans, outline biographies of the artists represented in the collection, and an index of four pages. The catalogue is illustrated with fifty-six half-tone blocks, representing the famous Hogarths and other items of exceptional interest, and its careful and accurate compilation leaves nothing to be desired.

"The Romance of Madame Tussaud's," by John T. Tussaud (Odhams, Ltd 21s. net)

"MADAME TUSSAUD'S" is one of the few great national institutions which are still in private hands. Its attraction to the public rivals that of the Tower or Westminster Abbey, and it is the Mecca of numerous visitors from distant countries. The story of such an institution is well worth the telling, and Mr. John T. Tussaud's narrative makes excellent reading. The origin of Madame Tussaud's may be directly traced to the enterprise of Christopher Curtius, a medical practitioner resident in Berne, who in the year 1758 began modelling the limbs and organs of the human body in wax with the laudable object of improving himself in his profession. From this he presently turned to modelling miniature wax portraits, and did it so successfully that in his later days he practised rather as an artist than a family doctor. The Prince de Conti, passing through Berne in 1762, saw his work and induced him to migrate to Paris. Here in 1766 he was joined by his widowed sister, Madame Grosholtz, and her daughter Marie, the future Madame Tussaud, then a child of six. In 1776 Curtius conceived the idea of modelling life-sized figures in wax and making an exhibition of them, and a few years later he opened it in the Palais Royal, and shortly after he opened a second one in the Boulevard du Temple. His niece Marie had by this time become a proficient assistant,

and the Princess Elizabeth of France, sister of Louis XVI., becoming infatuated with a craze for wax modelling, induced the girl to go and live her. She stayed with the princess for nine years, returning to her uncle when the troublous times of the Revolution commenced. Marie passed through trying times, being compelled by the revolutionary authorities to model from life the decapitated heads of some of their most distinguished victims, many of whom had been her patrons and friends. Little wonder that when the peace of Amiens gave her the opportunity, Madame Tussaud migrated with her waxworks to England. At first she travelled from town to town with her collection, and it was not until 1835 that it was permanently located at its present site in Baker Street. Its history since then is too well known to need recapitulation. The book is well illustrated, many of the plates of the early portraits taken by Curtius possessing great historic interest.

"The Life of Thomas Coutts, Banker," by E. H. Coleridge (John Lane Two vols. 42s. net)

THE discovery at Coutts's bank of three large boxes of unpublished papers and documents relating to Thomas Coutts was the immediate occasion of Mr. Coleridge's interesting biography. They had been deposited there by Mrs. Coutts (*née* Harriot Mellon) previous to her marriage with the Duke of St. Albans, and, together with other unpublished MSS., were placed at the author's disposal. He has succeeded in weaving them into a human document, giving a vivid and intimate picture of the great banker, and throwing highly illuminating side-lights on some of the historical personages of his time. Thomas Coutts came of good family, being fourth son of a Lord Provost of Edinburgh, and descended on his mother's side from the Earls of Dundonald. He was both able and lucky. His three elder brothers died before middle age, and their deaths left him, at the age of forty-three, sole proprietor of a banking establishment, which had come to one of his brothers through marriage. The bank had been started in 1692 under the style of "Campbell and Middleton." Later on this became "Campbell and Coutts," and finally "Coutts." Thomas Coutts, if a highly capable man of business, was no mere money-grubber, and sacrificed neither his inclinations nor friendships for the sake of wealth. While still a partner with his brother, he imperilled his future prospects by marrying the latter's servant, a respectable girl named Susannah Starkie. She so far adapted herself to her new position that nothing was ever said against her; but she keeps in the background of the story, doing nothing of consequence, except giving birth to three daughters who were all to marry titled personages. Mr. Coleridge gives a few of her letters, but these are merely formal, and pale in interest beside those of her husband and his numerous influential correspondents. Coutts was not merely a banker, but a shrewd and well-informed observer, seeing most of the great events of his time from behind the scenes. His clients belonged to the court and aristocracy. He was more than generous to them, and they wrote to him with freedom and familiarity. Hester Lady Chatham, the wife of the "Great Commoner," has a long correspondence with him concerning his advances to the Earl on the security of his parliamentary grant of £3,000 a year, ever hopelessly in arrears. Coutts advanced what was wanted and endeavoured to induce the Earl of Chatham to offer his services to the king to wind up the American conflict, an offer which, he suggested, would be well received. Chatham refused to act, as being "a work too dangerous, not to say impossible, for presumption to undertake, unbidden and uncommanded." To the Earl of Stair and Colonel J. W. Crawford, Coutts unburdened himself almost as freely and fully as Horace Walpole to Sir Horace Mann, giving, not indeed the society gossip, but political, financial, and personal news. There are glimpses of the younger Pitt, of whose financial methods Coutts did not approve, and of Fox, to whom the banker advanced £10,000 without interest and on practically no security. The beautiful Georgina, Duchess of Devonshire, was also Coutts's friend and debtor, and he financed and corresponded with various members of the royal family. He was employed by George III. as his almoner to Prince Henry Stuart, Cardinal of York, and had an interesting correspondence with Clementina Walkinshaw, the mistress of Bonnie Prince Charlie. Coutts's friendly relations with the king and the government were at one time nearly shattered by the advanced radicalism of his son-in-law, Sir Francis Burdett. The banker supported him in his election campaigns for his daughter's sake, and had at least one official account taken away from his establishment in consequence. His other two daughters married peers. Coutts appears to have treated all three generously. From their letters they do not appear to have been clever women, and they probably had a high sense of their rank and importance. Coutts cannot have found their society and that of his invalid wife wholly congenial, and, always susceptible to female beauty, in his old age he fell in love with Harriot Mellon. Mr. Coleridge gives a number of unpublished letters that passed between the two lovers; they fail to give any ground for scandal, and seem to show that Harriot was sincerely attached to her future husband. He left her his fortune at his death, a solid testimony to the happiness of his second marriage. Coutts died in 1822. He had lived to see the Jacobite rebellion, the Seven Years' War, the American and French revolutions, and the rise and downfall of Napoleon—a stretch of English history more momentous and perilous than any that has occurred before or since. His career forms a part of this history which no one interested in the period can afford to neglect. Mr. Coleridge has compiled the biography in excellent style, letting the correspondence of the banker tell its own story, and supplementing it with sufficient extraneous information to elucidate every point and fill every gap in the narrative. The book is well illustrated.

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THE COUNTESS OF ERROLL
BY FRANCIS COTES

The Connoisseur

THE ROYAL ACADEMY

A Plea to the Government. By the Editor

This year, though fourteen thousand works by outsiders were submitted to the Royal Academy, only 1237—less than one in ten—have secured the verdict of the Hanging Committee, with the result that the exhibition is the smallest ever held at Burlington House. The innovation has been praised by critics as producing a less crowded and fatiguing display than usual. This may be so, but what about the numerous able artists who have had their work sent back on their hands without any prospect of immediate show or sale? There are some thousands in this plight, men and women who have done work equal to that of the rank and file of the Academy exhibitors; men and women to whom, in many instances, the fact of not being represented at the Academy, and so securing kudos in the eyes of their patrons, will mean a year of failure and penury.

Unfortunately, artists have so far failed to benefit by the rise in wages of the working classes. In most instances they are not securing higher prices for their productions, while their out-of-pocket expenses are considerably heavier. A frame costing four pounds before the war now costs sixteen pounds; paints and all other artists' requisites have more than doubled in price; the expenses of travelling, carriage, and models have gone up proportionately—and an artist must be continually travelling to find new themes for his work. He must pay for the carriage of his pictures to exhibitions in different parts of the country, or lose the chance of sale; and if he be a figure painter, the continuous use of paid models is essential. On a low estimate, the out-of-pocket expenses entailed on the artists for the production of the thirteen thousand works rejected by the Royal Academy, with the cost of carriage, frames, etc., will amount to two or three hundred thousand pounds—a vast tax on the resources of the exponents of a small and unflourishing industry.

It must not be forgotten that this tax is incurred with very little chance of profitable return. Under the present regime at Burlington House, half the available hanging space is ear-marked in advance for the works of Academicians and Associates, and for officially commissioned pictures of public events that the authorities are more or less compelled to accept. The space left—by far the greater proportion of which is above the line—is not more than sufficient to hang more than two or three hundred pictures of moderately large dimensions. When it is remembered that there are ten thousand professional artists in the country, it will be seen what little chance any outsider has of being represented by an important work in the Academy.

This fact is generally recognised. The outsiders, with the exception of those in immediate running for Academic honours, generally confine their contributions to small examples, knowing that their size will be among their greatest recommendations to the Hanging Committee. Out of the 1,237 works by non-Academic contributors hung in the present exhibition, only 520 are oil pictures, the bulk of the remainder being made up of miniatures, water-colour drawings, architectural designs, and black-and-white work—generally speaking, small examples. Even the bulk of the oil-paintings is small, over 120 being hung in the Gem Room reserved for cabinet pictures.

Such a state of things practically stops the production of ambitious work, and its effects are, and must continue to be, highly detrimental to British art. As a consequence, we have practically no painters competent to undertake large schemes of pictorial decoration for public buildings. The large official pictures

exhibited this year are all failures, less perhaps through want of talent than want of experience in works executed on such a scale. Even if the Royal Academy authorities reverted to their former crowded system of hanging, additional accommodation would be given to only three or four hundred badly placed pictures—a mere drop in the bucket. Other and more radical measures must be taken. Burlington House is far too small to meet the requirements of British art by a single annual exhibition. It was built in 1867, when the population was only sixty per cent. of what it is now, and the elaborate system of art education at present existing in every large and small town in the kingdom was practically non-existent. Exhibition accommodation barely sufficient for the needs of the artistic community in 1867 certainly does not correspond in the least with present-day requirements. In France, the Salon, which fulfils the same purpose as the English Royal Academy, contains five times the amount of hanging space, and this is supplemented by another exhibition, nearly as large, for works rejected from the latter.

The result of French enterprise is that French art is more universally esteemed in all foreign countries than English, so that while the latter finds a market practically only in England and her colonies, French work is collected in all parts of the world. This popularity creates a demand for the productions of all French artistic industries, and gives rise to a colossal export of these commodities, and increases French prestige as a refined and cultured nation.

If England is not to fall hopelessly in the rear, it is obvious that something must be done to remedy this condition of affairs; for to say the least of it, it is obviously a foolish policy for the country to spend millions a year in subsidising her art schools to produce artists without affording the great majority of them adequate opportunity to display their work. The task of forming an English institution of the same size and on the same lines as the Salon is not one to be lightly undertaken, but that ultimately it could and should be done is obvious. The Government could do it at a far less cost than that of establishing the Imperial War Museum, and once established and under proper management, it should be self-supporting. It need not be antagonistic to the Royal Academy, but in a measure supplementary to it, relieving the latter of the several canvases of excessive size which every year dwarf the walls of Burlington House, and of those pieces of sculpture which, on account of their size, have to be relegated to the courtyard, while it would allow Academicians opportunity to show decorative and monumental work on a larger scale than they have hitherto been able to exhibit. The gain to British art would be immense, and it would increase the prestige and importance of London as an artistic centre.

In the meanwhile something should be done to help the artists whose work has been crowded out. Is it too much to suggest that the Royal Academy authorities should organise a second exhibition to follow shortly after the present one, in which the best of the thirteen thousand rejected works might be shown. The border-line between these and many of the accepted examples is exceedingly narrow, and they include numerous items fully worthy of being shown had space permitted. Such an exhibition would be an untold boon to numerous clever and hard-working artists, and would do much to open the eyes of the British public to the wealth of native talent. The Academy authorities should remember that to a great extent they are responsible for the adequate representation and presentation of the full resources of British art to the public; that they have failed in their mission is due more to their fault than to their misfortune in not having sufficient space at their command to execute their mission. A second exhibition would do much to redeem this failure, and would be hailed with gratitude by the great majority of artists in the country.

Nailsea and other Glass in the Collection of Mr. John Lane

By H. St. George Gray and Margaret Lavington

THE CONNOISSEUR of June, 1911 (vol. xxx., pp. 85–98), contained an article on "Nailsea Glass," copiously illustrated by specimens belonging to the late Mrs. C. E. Challicom, of Clevedon. Recently the writer has had the opportunity of examining a similar collection, the property of Mr. John Lane, who obtained the pieces for the most part in the immediate neighbourhood of Nailsea and in other parts of the south-west of England, chiefly in the nineties of last century, and consequently at a time when a large number of specimens remained very much scattered, but in private hands. This gave him an excellent opening for making a good representative collection, and securing pieces which were at the time still

FIG. I.—HANDLED VESSELS AND ROLLING-PINS OF NAILSEA GLASS
(1) 12 IN. (2) 7¼ IN. (3) 6 IN.
(4) 14½ IN. (5) 14½ IN.

FIG. II.—BOTTLES, ETC., ORNAMENTED WITH FLECKS OR FESTOONS NAILSEA
(1) 11½ IN. (2) 6¾ IN.
(3) 6 IN. (4) 2½ IN. (5) 4¾ IN. (6) 3½ IN.

carefully preserved and valued by families whose forbears had been directly connected with the Nailsea glass-works. But Mr. Lane's collection of glass is by no means confined to the Nailsea type, and many important pieces of different fabrics are figured and described later.

We will now proceed to describe the fine specimens of Nailsea glass* in Mr. John Lane's collection, represented by the accompanying photographs, Figs. I. to VIII., which, although they illustrate 51 pieces, do not by any means include the whole of his collection. The dimensions beneath the plates give the height or length of the object.

Fig. I.—Vessels and rolling-pins of the flecked black or greenish-black bottle-glass are by no means rare, but it is very seldom that one meets with specimens of such excellent quality, pleasing form, and artistic merit as those here given. No. 1 is finished with parallel bands of white enamel outside the rim. The flecks are not very evenly spaced, and they vary

* It cannot be positively stated that every piece here described was actually made at Nailsea, but all, or nearly all, of them are of Nailsea *type*. Many of the pieces were collected at Nailsea or in the immediate neighbourhood.

FIG. III. BOTTLES, GOBLETS, AND MUGS, MOSTLY OF TRANSLUCENT GLASS NAILSEA
(1) $8\frac{1}{2}$ IN. (2) $5\frac{1}{2}$ IN. (3) 4 IN. (4) 8 IN.
(5) $4\frac{3}{8}$ IN. (6) $3\frac{1}{4}$ IN. (7) $3\frac{1}{2}$ IN. (8) 3 IN. (9) 5 IN.

considerably in size; one of them measures no less than 1 in. by $1\frac{7}{8}$ in. Some of these spots are rough and stand off from the surface of the vessel in relief.* No. 2 is a two-handled loving-cup of handsome proportions, with comparatively small flecks very thickly clustered; in this case they have a bluish tinge. One of the largest pieces in the collection is the handled bottle (No. 3). The flecks are more or less round in the lower half of the vessel; at the neck they are much smaller, long and narrow. The two flecked rolling-pins (Nos. 4 and 5) are of solid glass, length $14\frac{1}{2}$ in. Glass rolling-pins are generally hollow, like a plain blue one in Mr. Lane's collection. Flour is frequently found remaining in these hollow utensils; sometimes common salt, which added to the weight, and, moreover, kept the glass cool—an advantage in making pastry. In the days of smuggling these cylindrical objects were often used for illicit purposes.

Flecked pieces of a similar class to those given in Fig. I. are illustrated in Fig. II. No. 2 is a charming jug of great brilliancy, flecked very little except on the shoulder of the vessel. The pedestalled vase, or cup (No. 6), is also of ordinary bottle-glass, but yellower than many of these pieces. Most of the flecks are white, but there are others of chrome yellow and Indian red, the former more numerous than the latter. We have not met with a similar piece with coloured spots; but the handled mug, figured on p. 93, vol. xxx., has the white flecks interspersed with patches of translucent sapphire-blue glass. The wine-bottle (No. 1) is a handsome piece, the body consisting of opaque blue glass with vertical festoons in milky-white. Small hats are frequently met with; No. 4 is apparently an old specimen, in sea-green glass with white spots. The two flasks, of ordinary bottle-glass, are unusual. The festoon ornament in No. 3, horizontally and obliquely arranged, is in relief in the upper half; in No. 5 the white and bluish-white decoration is arranged horizontally in relief.

Fig. III. illustrates nine pieces, all of translucent glass, except No. 5, a small bottle of ordinary bottle-glass, which may not belong to Nailsea. The large bottles are both of clear glass, No. 1 having festoon

* This jug and that given in Fig. II., No. 2, should be compared with those figured in THE CONNOISSEUR, vol. xv., p. 49, and vol. [illegible], pp. 90, 93.

FIG. IV.—"LATTICINIO" AND OTHER GLASS NAILSEA
(1) $6\frac{5}{8}$ IN. (2) $12\frac{1}{2}$ IN. (3) 11 IN.
(4) $4\frac{3}{4}$ IN. (5) $5\frac{1}{4}$ IN. (6) $3\frac{3}{4}$ IN. (7) $3\frac{5}{8}$ IN.

ornament in blue, No. 4 in ruby.* The drinking-glass (No. 7) was obtained by Mr. Lane at an inn in Nailsea, and has similar ruby streaking to No. 4. The little jugs on either side and the shoe (one of a pair) are of a brilliant blue colour. There are two specimens of No. 2, small bottles with tapering necks, finished with a wide, flat lip; they are plum-coloured and grooved obliquely from top to bottom. Lastly, there is a pair of pedestalled goblets (No. 3) of claret-coloured glass, with white enamel edging at rim and foot. The foot is impressed, top and bottom, by a pattern of radiating grooves, each crossed by five ridges in slight relief.

* These may be compared with those in the June, 1911, article, Fig. XII., Nos. 1 and 5.

In Figs. IV. to VII. are included various specimens displaying the well-known ribbon, festoon, or *latticinio* effects, which, as stated on pp. 92, 93, vol. xxx., were produced probably by Flemish and Venetian workmen, who moved from one glass factory to another. In Fig. IV. we have a vase (No. 5) of thin clear glass having a considerable number of small air-bubbles—apparently an early piece; the body has an ogee curve and the pedestalled base is hollow; the horizontal rings, evenly spaced, are "dirty white." The tankard (No. 1) has the typical tapering sides, with a basal diameter of 5 in.; the festoons are milky-white, the handle of clear glass uncoloured. No. 4 is a small handled bottle of clear glass tinged a pale greenish-blue. No. 6 is a small jug of thin clear glass, obliquely, but not evenly, ribbed. No. 7 is of pale yellow colour,

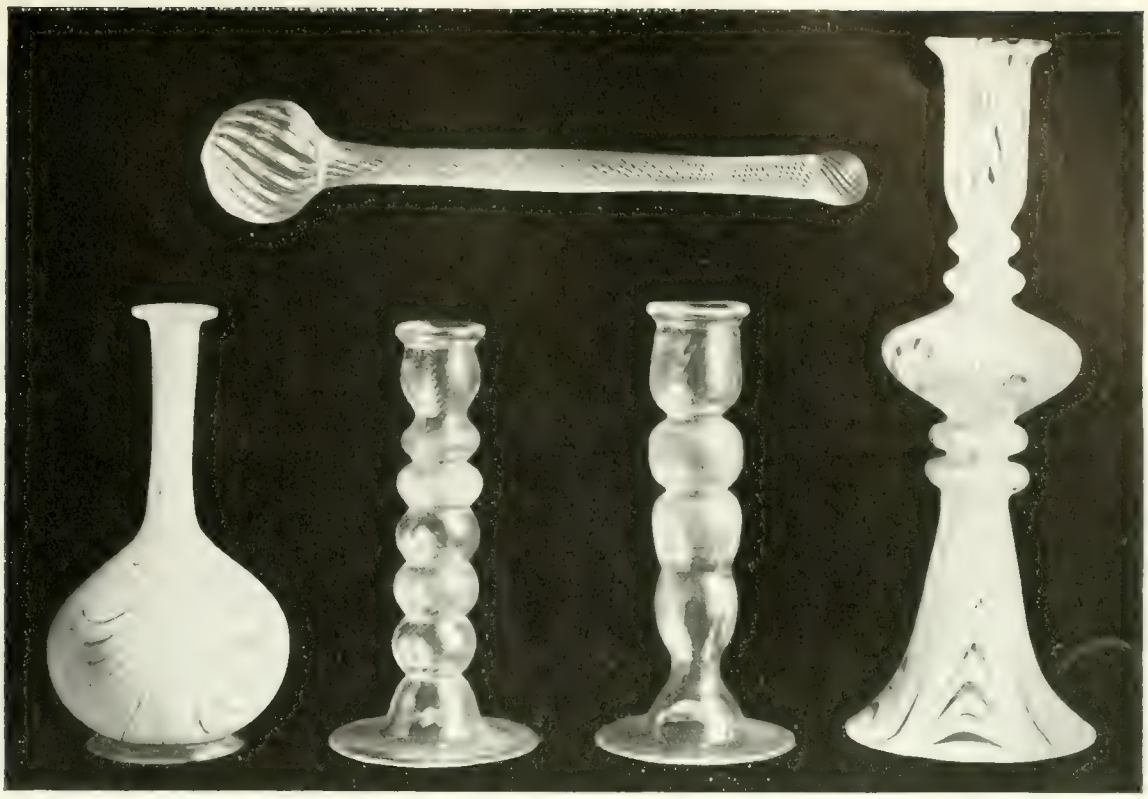


FIG. V.—GLASS DECANTER, CANDLESTICKS, AND DRUM-STICK NAILSEA
(1) $6\frac{3}{4}$ IN. (2) $6\frac{1}{2}$ IN. (3) $6\frac{3}{4}$ IN. (4) 11 IN.
(5) $9\frac{3}{4}$ IN.

in the form of a fat leg and foot (also hollow); this glass is spirally ornamented in a similar manner to No. 2, Fig. III. The decanter (No. 2), with *latticinio* work in opaque white closely arranged, is $12\frac{1}{2}$ in. in height, with stopper. The collection includes a similar decanter without stopper (height, 8 in.). A bottle, or small decanter, of clear glass thickly covered with opaque white festoons, and having a plain neck, is shown in Fig. V., No. 1. A decanter of clear sea-green glass (height, $9\frac{1}{4}$ in.), without stopper, which was collected at Nailsea, is not figured. There is another of clear glass, ornamented, although thinly, with milky-white festoons (height, 9 in.). This and the one previously mentioned have three plain encircling bands in high relief on the neck. Then there are two bottles, or small decanters, of ordinary bottle-glass of good quality, large at the base, tapering upwards and having wide lip and mouth; the one with stopper remaining is 8 in. in height. Their *provenance* may not be Nailsea.

Fig. V.—The candlesticks are charming specimens, but it is quite probable that Nos. 2 and 3 were made at Bristol. They are hollow right through, and ornamented obliquely with slight ribbing; the "lobing" of the stems is very effective. The other candlestick (No. 4), ornamented with opaque white *latticinio* work, is also hollow right through. We have figured but one of the four "drum-sticks" (No. 5); it is of sea-green glass, and spirally fluted throughout its length. Two others are of the same kind of glass, and another of amber glass (the longest, 12 in.).

Fig. VI.—We are doubtful as to the *provenance* of the horn of clear glass (No. 1). It is, however, a specimen of clever workmanship. The handled cup (No. 2) is of clear glass, ornamented with milky-white bands spirally arranged; it has a foot, and the sides are slightly convex. No. 4 is a small plate of clear glass, enclosing within its walls a radiating design of thread- or lace-work, similar to that so frequently met with in the stems of wine-glasses. It may not belong to Nailsea.

Mr. Lane's collection contains about half a dozen flasks, of which three are illustrated (Nos. 3, 5, and 6). The first has a milky-white body heavily festooned in pink. Nos. 5 and 6 are of clear glass, ornamented with opaque white "ribbons"—No. 6 a double flask with distinct receptacles for two liquids. A large series of flasks is represented in a coloured plate in a former article (THE CONNOISSEUR, vol. XXX., p. 91). Eyres states that the manufacture of these flasks did

FIG. VI.—FLASKS OF "LATTICINIO" GLASS, ETC.
(1) $9\frac{3}{4}$ IN. (2) $5\frac{1}{2}$ IN. (3) $7\frac{1}{2}$ IN. (4) $5\frac{3}{4}$ IN. (5) $6\frac{1}{2}$ IN. (6) 8 IN.

not come under his observation at Nailsea during Samuel Bowen's time.

Fig. VII.—These charming little scent-bottles are of clear white glass with opaque white spiral streaking, and are further ornamented with beads of turquoise- and amber-coloured glass on the edges.* These love-tokens, evidently made to special order, are inscribed

* There was a similar specimen in the Challicom collection, dated 1819.

FIG. VII.—SCENT-BOTTLES NAILSEA GLASS FULL SIZE

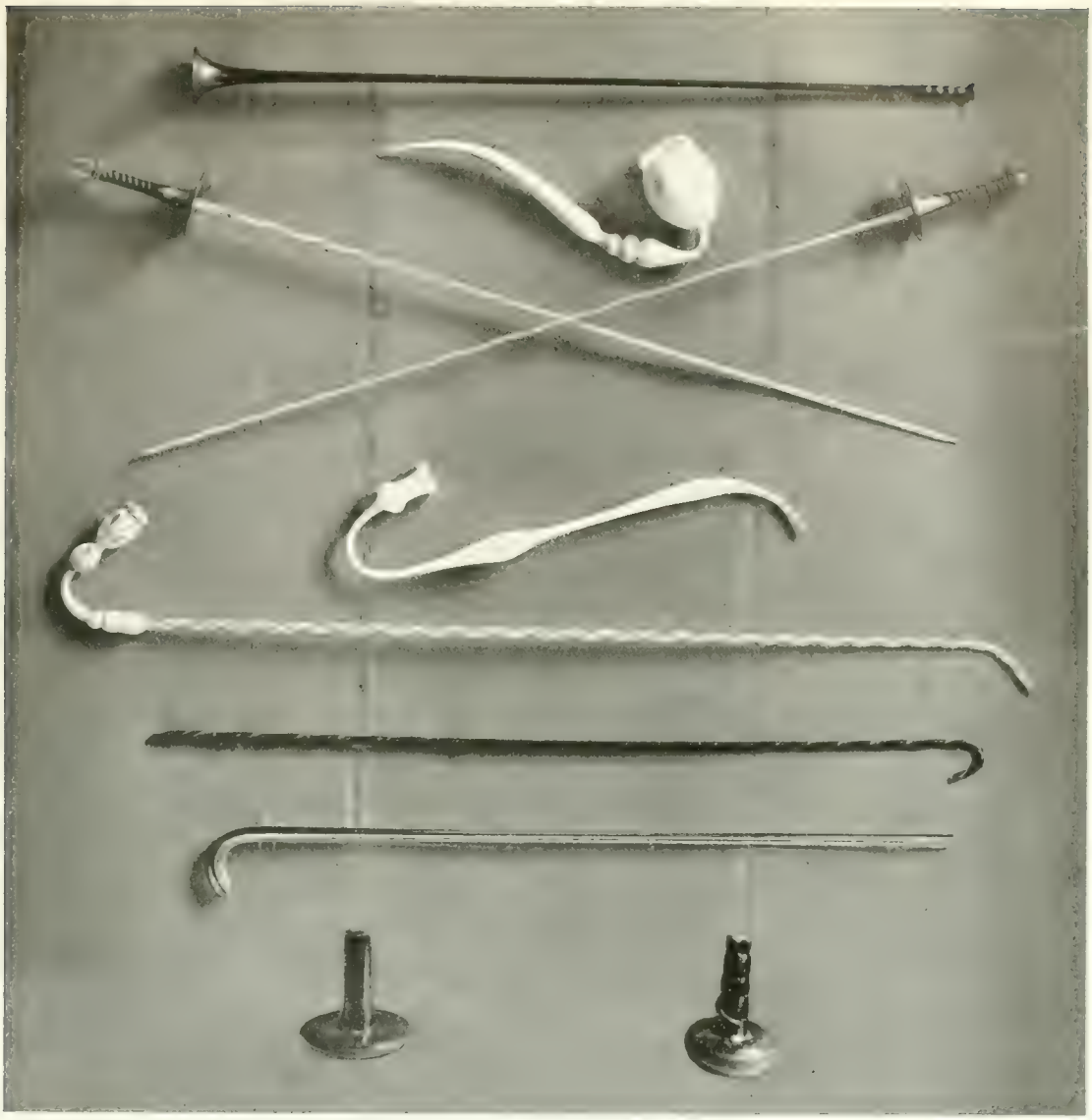


FIG. VIII.—POIGNARDS, PIPES, COACH-HORN, "SLICKERS," AND STICKS NAILSEA

with initials and dates on opposite sides, in mauve; and Nos. 1 and 2 have a heart outlined in dots above the initials. It is interesting to note that these little bottles were made from 1819 to 1822. The inscriptions are as follows:—(1) M.L., 1822; (2) S.R., 1822; (3) M.S., 1819. The perfect ones are 2 in. in height.

Fig. VIII.—Of the long pieces, the pair of slender poignards (length nearly 4 ft.) are probably unique, and although collected in London, there can be little doubt, judging from the treatment of the blades and the colours of the handles, that they had their origin at Nailsea. The blades are circular in section, of clear white glass, enclosing two spiral threads in opaque white and pink, and comparing precisely with the longest pipe in this figure. The circular guards are blue, the ribbed grip green, the pommel clear white.

The coach-horn of amber glass (length, 40 in.) is in perfect condition. A similar piece, in clear white glass, figured in THE CONNOISSEUR (1911), vol. XXX., p. 98, is of exactly the same length. At a later date Mrs. Challicom added to her collection of long pieces a "Yard of Ale," inscribed "Coach & Horses, 1820," and made by a Nailsea worker named Stevens, from whose descendants she bought it. This vessel, which is precisely similar to that formerly used by the advanced students at Eton College, and illustrated in THE CONNOISSEUR, vol. XXXI., p. 272, was used for several years at a public-house known as the "Coach and Horses," now the "Smyth Arms," at Long

Ashton, North Somerset, for handing up drink to the drivers of the old stage-coaches.

Twisted crooks, wands, and walking-sticks of a variety of colours are common, and many of them are of quite recent date. Mr. Lane has a few old specimens, including a twisted crook of ordinary black bottle-glass (length, 42 in.), and a "walking-stick" (length, 37½ in.), of rare type with square section, streaked in straight lines in white and blue. Both are figured here, and the latter was obtained at Nailsea.

Three "tobacco-pipes" are included in Fig. VIII. The upper one, of a common form (length, 17½ in.), is a good specimen of *latticinio* work in milky-white and pink. The stem of the longest pipe (50 in.) has already been mentioned; the bowl is unusually small, of clear glass streaked with opaque white. The pipe with a thistle-shaped bowl (length, 23½ in.) is of milky-white glass throughout, and is probably of Bristol origin.

It is evident that many of these pipes were made at Nailsea. Eyres never witnessed the making of any pipes, but the following note he made has an important bearing on the subject: "A wagoner, from over Backwell Hill, must have heard of these pipes, for he came into the works one day and asked one of the 'teazers' (stokers) if he thought he could find any 'cooriosity bacca pipes' among the cinders!"

The collection also includes a funnel of pale-green clear glass, having a fluted neck (length, 8 in.); a dish, or small milk-pan, of the same kind of glass, with turned-over rim (diam. at top, 8⅞ in.), collected at Nailsea; a pedestalled sugar-basin in blue, and another in green glass; and a pot, or measure (height, 6¼ in.), of ordinary bottle-glass.

Included in Fig. VIII. are two "slick-stones," "slickers," or linen smoothers of ordinary bottle-glass, which show signs of considerable wear. One is thin at the "business-end," and has a plain stalk or handle (height, 5¾ in.); the other is much thicker, and has a notched handle, which affords a good grip (height, 6½ in.). "Slick-stones" are infrequently met with, but a few specimens in glass may be seen in our museums, as, for example, the Guildhall (London), Horniman (Forest Hill), and Colchester. In the National Museum at Edinburgh there are at least two such linen smoothers of black glass, both obtained in Scotland.* In the same museum a glass smoother is exhibited which was found with a Viking interment at Ballinaby, Islay.† A "slicker" of bottle-glass without handle is shown in the Taunton Museum, which was used for smoothing the surface of dowlas whilst in the loom, South Petherton.‡ Pieces of solid glass (slick-stones) were sometimes used for rubbing floors to give them a glossy appearance.§

> "Take a cloute of linnen cloth wete in water,
> wherwith you shall slycke and smoth the sad tables."
>
> (A.D. 1558, *Hall*, trans. *Mary's Sect.*)

H. St. George Gray.

Mr. John Lane has many other specimens of old glass, sufficient to form in themselves a collection of great importance, mainly English in character, remarkable alike for its variety of form and for its wide range of colour.

While it is obviously difficult to date unengraved glass with precision, the oldest pieces in Mr. Lane's possession are undoubtedly a small bottle, pronounced some years ago by Mr. Seymour Lucas, R.A., to be Tudor; and five plates, probably Elizabethan, each measuring 6⅜ in. in diameter (see Fig. IX.). It is just possible that these were made by Italian workmen in England, but the metal is unquestionably English, of the sixteenth century. The bottle, 4⅛ in. high, is square with rounded corners; a silver top screws on to a silver mounting with a slightly petalled edge. Mr. Lucas's attribution was singularly justified when Mr. Lane saw in the collection of the late Sir Herbert Naylor-Leyland a dressing-case given by King Henry VIII. to Catherine Parr, fitted with bottles identical in size, mounting, and even decoration, with this piece.

The little metal lantern on the same plate is ascribed by Mr. Seymour Lucas to the period of Charles II. Its glass door is engraved, and the central panel is of looking-glass, backed by the metal setting.

Among the items on this plate are also two decanters, heavy with the lead that makes the bottoms almost opaque; they mark the earlier years of the seventeenth century. The taller of these (10½ in.) has a long, smooth neck encircled by a three-fold collar, and the body is characterised by eight deeply pressed flutes. The other (6½ in. high) is obtusely octagonal at the base, while a rather later fluted decanter, a precursor of the Adam period (9½ in. high and 6 in. in diameter), is distinguished by triple festoons of the simplest description around the neck, and a festooned stopper with a flat top.

In natural sequence follows an array of wine-glasses. A selection from a long series of baluster stems is shown in Fig. X., where the domed feet of Nos. 3–7, and the curved tears in the knop of No. 4, are clearly

* *Cat. Nat. Mus. of Antiq., Scot.*, 1892, p. 326, Nos. 133, 134 (one figured).

† *Saga-Book of the Viking Club*, vol. v., p. 395; also Anderson's *Scotland in Pagan Times* (Iona, 1), p. 37.

‡ Dowlas-weaving was a South Petherton industry in the eighteenth century.

§ *Eng. Dialect Dict.*, vol. v., p. 516.

distinguishable. The tallest of the group measures $7\frac{1}{2}$ in. Special note should also be made of the two on the right—the first of them for its Norwich foot and its tear under the bowl and in the stem; and the other for its inverted obelisk stem with small collar and long tear.

Drawn stems, with and without tears, figure in Fig. XI., which also includes a double measure, $4\frac{5}{8}$ in. high (No. 1), and a sturdy bell-bowl with a tear under, and an unusually high domed foot (No. 3). The first three engraved glasses in Fig. XII. contain air-twists; No. 5 has a compound white twist throughout its three-bulb stem, and so has No. 7. The glass standing between these ($7\frac{1}{2}$ in. high), with its baluster stem with knop containing tears, is English, and celebrates the marriage of a Dutchman with an Englishwoman.

"Loyal and Disloyal" is the significant title given by Mr. Lane to the group in Fig. XIII., the chief among the loyalists being the central one ($7\frac{1}{8}$ in.), with square baluster or inverted obelisk stem containing a long tear, and upon the shoulder of the stem (a most unusual position) the moulded inscription: "God Save King George." There is also a tear at the base of the straight-sided bowl. No. 1 is a William IV. ogee glass with a double W in pine-apple cutting and two

FIG. IX. TUDOR BOTTLE, FLASK, CHARLES II. LANTERN, AND SEVENTEENTH AND EIGHTEENTH CENTURY DECANTER

FIG. X.—WINE-GLASSES WITH BALUSTER STEMS

FIG. XI.—WINE-GLASSES WITH DRAWN STEMS, WITH AND WITHOUT TEARS

FIG. XII.—ENGRAVED GLASSES WITH AIR-TWISTS

FIG. XIII. JACOBITE AND OTHER GLASSES

THE MAJA DESNUDA
BY FRANCISCO GOYA
Madrid Museo del Prado

The Connoisseur

garter stars; while No. 6, with a baluster stem, tears in the base of the bowl and faint pine-apple moulding, is engraved with an S within a garter star surmounted by a ducal coronet, for the amiable and asthmatic Duke of Sussex, a plaster bust in basso-relievo of his brother, the Duke of York, as Commander-in-Chief, being set in the ribbed glass paper-weight next it (No. 7).

The "Disloyal" glasses include the two Jacobite flats (Nos. 3 and 5), the first (6 in.) being

FIG. XIV. TEA-KETTLE, CANNON, SWEETMEAT GLASSES, AND ROYAL CUT BRISTOL THERE

FIG. XV.—OPAQUE BRISTOL GLASS

intrinsically remarkable for its bell-bowl, its knop containing tears, and its high domed foot. Both are engraved not only with "the word" in the usual italics, but also with the white rose and two buds of the House of Stuart, the star *en soleil*, and the oak-leaf that indicates the Restoration. Under this heading, too, comes the "Magna Charta" glass shown in No. 2. In addition to the inscription, this is engraved with a seated Blake-like figure holding a rod surmounted with the Cap of Liberty, and doubtless commemorates the stormy days of John Wilkes and the Brentford Election. The tea-kettle in Fig. XIV., with its acorn knop, is delightful, and perhaps unique. In addition to the cannon seen in this plate, Mr. Lane is further armed with a glass revolver and Chartist truncheon.

An attractive series of sweetmeat glasses is also illustrated, varying from 2⅛ in. to 6 in. in height. The pine-apple moulding of No. 1 makes a massively handsome glass, and the slightly twisted fluting on every part of Nos. 2 and 3 is clearly indicated in the reproduction. The four vivid clear royal blue pieces are a bowl and a snake, the snake being freely spotted with gold, and the beauty of the bowl, which was once in the collection of the late Montague Guest, enhanced by a thin opaque white spiral line ending in a white rim. It is flanked by a pair of most elegant sprinklers of Eastern design, that are veritable gems of royal blue. These were made and decorated with gold sprays of flowers by Isaac Jacobs, whose father, Lazarus, had a glass-house in Temple Street, Bristol, from 1785 to 1787, when he was presumably succeeded by his son, as Isaac was glass manufacturer to His Majesty George III., and seems to have continued in business till about 1821. Pieces of royal blue, signed by him, are in the Bristol Museum.

Opaque Bristol glass is well represented by the examples in Fig. XV. The sugar-bowl of a tea-set in the lower row is probably the earliest decorated piece, and, like the tea-poy, has done its best to imitate Oriental china. The cream-jug and the small decanter with the curiously deflected neck are both extraordinarily dense pieces; while a celebrated modern glass-maker was much impressed by the pair of moulded decanters shown in the upper row, as being superior in technique to anything he had hitherto attributed to Bristol.—MARGARET LAVINGTON.

Pictures

Some Aspects of the Art of Goya
Part II. By Selwyn Brinton, M.A.

In the preceding article we left Francisco Goya on the threshold of his great success. The brilliant series of cartoons for the royal tapestries had already brought him before the public and under the notice of the court; and now an event occurred which had, as I believe, a very direct influence upon his own artistic development.

In 1778 he was commissioned, together with his brother-in-law Bayeu, and acting under the direction of Raphael Mengs, to bring together the paintings which were distributed among the numerous royal palaces—El Retiro, Aranjuez, the Escorial, and San Ildefonso—into the new and magnificent palace which Charles III. had just built for himself in Madrid.

In the previous notice we found Goya still searching, more especially in decorative art, for his individual expression—imitating Italian painters, for whom he had probably very little personal or racial sympathy. For Goya in his art and his whole outlook on life is essentially Spanish; and the commission which I have just mentioned was destined to bring him close to the greatest, as well as the most intensely national, master whom Spain had ever seen.

FRANCISCO BAYEU MADRID, MUSEO DEL PRADO

Raphael Anton Mengs, the all-powerful court painter at Madrid in that moment, was too much of a classicist to enjoy or fully appreciate Diego Velasquez, too good a judge to think of condemning, his attitude was obviously one of cold approval.

But with Goya the position was entirely different. Here at last was the vision the revelation for which in

he had been waiting; here the supreme master who would unfold, under patient, careful, close analysis, the magic secret of his brush. How deeply he imbued himself with the spirit of the older master's art is proved by the whole sequence of his later development. I shall trace this in his paintings; and the engraving by his hand from *Las Meninas*, which I found lately in the Bibliotecas at Madrid, was probably not only undertaken by Goya to familiarise himself with the engraver's art—which he was to use with such terrible force later in his famous political satires—but also to steep himself yet further, by close constant observation, in the pictorial qualities of the great painter of the court of Philip IV.

This is not to say that the influence of Diego Velasquez effected any markedly sudden change in our painter's style and technique; on the contrary, the process was one of very gradual evolution, but which can be definitely traced through a long and splendid series of portraits, commencing from this very period.

For Goya, whom we have hitherto studied as a decorative artist, now became a great portrait painter —one of the greatest, in fact, that his land had ever seen. That gift of life which we have traced even in his decorative work soon asserts itself in his portrait art, and never leaves it. He gives us there the real men and women of the Spain of his day. He tears the mask from characterless kings and complacent courtiers, and with unparalleled audacity dares to show to the world the weak, serenely stupid Charles IV., the coarse sensualist Godoy, the throned courtesan Queen Maria Luisa, as they really were! "At heart a revolutionary," cries Muther. "Even while painting these royal portraits he was writing the most biting pamphlets on the Divine Right of Kings. . . . . In Spain, the most purely monarchical country of Europe, Goya painted portraits which are a satire upon all monarchy."

And then his women—here, too, how marvellously does he not give us these refined, aristocratic women of the old Spanish race, as they yet live for us in the galleries of the Prado, of San Fernando, and of many private collections. Interesting though it might be, it would be out of place for me here, within the limits of this article, to attempt any ordered and complete analysis of the portraits which, step by step, placed Goya at the front of the art of his time. His portraits have, moreover, been already treated of some sixteen years ago in the pages of THE CONNOISSEUR by Mr. S. L. Bensusan, who accompanied his notice by a very useful list. In the year preceding, the enterprise and sound judgment of the present Director of the Corporation of London Art Gallery had, in 1901, brought together in the Guildhall galleries a very fine and representative collection of Spanish paintings, among which, besides a magnificent assemblage of thirty-eight paintings by Velasquez, besides Murillo, Greco, and the later moderns, Mariano Fortuny and Pradilla, Goya found his place in several portraits which Mr. Temple had been able to secure from the collection of the Marques de Casa-Torres—*La Senora de Cean Bermudez*, *Don Esteban de Agreda*, *The Count of Florida Blanca*, and a *Lady of the Ducal House of Osuna*.

Admirable here, too, was that portrait of *Dr. Peral*, which came from this exhibition to our National Gallery; and that *Self-portrait of Goya*, lent by M. Bonnat, which I have recently been able to study in the Musée Bonnat at Bayonne. The portrait of Peral, who was a Doctor of Law, and represented Spanish financial interests at Paris during the Revolution, was painted between 1800 and 1810, and bought by the Marques de la Vega from the granddaughter of Peral himself. Technically, this seated figure, in pale grey coat and white vest, with the hard lines of the mouth, is a masterpiece of Goya's portrait art. The admirable reproduction which I give here is lent me by the Director of the Corporation Gallery.

The first of Goya's important portrait commissions was that of the Count of Florida Blanca, whom he had painted in 1783; and the powerful support of this Minister led to the commission of a whole series of portraits of the Directors of the National Bank of San Carlos, several of which are still preserved in the Banco de Espana, that magnificent modern building which forms the corner of the Paseo and the Calle Alcala at Madrid.

His position was now assured. In 1785 he had been made Director of the Academia de San Fernando, where some of his most interesting paintings —notably his noble portrait of the poet Moratin— are still to be seen. In 1786, almost exultingly, he writes to his faithful friend Zapater: "My Martin, I am already Painter to the King, with 15,000 reals of salary."

It is at this moment that, critically, the development of his art becomes of especial interest. Now commence that series of portraits of the royal family of Spain which form such an important part of Goya's creative work. Among these was included that full-length upright figure of Queen Maria Luisa, which seems directly modelled on the famous portrait, by Velasquez, of Doña Mariana of Austria, second wife of Philip IV., now in the Prado collection. This appears not alone in the arrangement of the figure, the composition, even the dress, but also in the whole technique; but, in fact, this influence of Diego Velasquez goes far deeper than

THE FAMILY OF CHARLES IV. MADRID, MUSEO DEL PRADO

the imitation of one, or even more, of his famous portraits. When we have entered that long gallery of the Prado Museum, and leave behind us there the great Venetians, Titian, Tintoretto, Veronese, and Tiepolo, to enter the Velasquez room, one point which we can scarcely fail to notice is the complete change in the colour-scheme.

That warmth of tone, that golden note of the Venetians, has given place with the Spaniards—with El Greco, and, still more, with Velasquez—to a delicious harmony, a translucent coolness of greys and silver, blended sometimes with purple and violet, which has its own peculiar charm; which, in landscape, finds expression in those two little studies by Velasquez of the Villa Medici at Rome.

How cool, how fresh, how verdantly restful are the tones—so modern, indeed, that when before them we think of Corot, or even Whistler, rather than of the seventeenth century. Yet this tonality appears through all the great Spanish master's later portraits; and this it was, to my mind without a doubt, which in his art had fascinated and enthralled Francisco Goya. Already in the earlier portraits of the ducal family of Osuna it hints its presence, to become gradually developed in a whole series of later portraits.

The masterpiece, surely, of this new method of our master, is his portrait of Francisco Bayeu, painted in 1795. I say this with assurance, though admitting that I have not yet seen the famous *Homme Gris* of the Bishoffsheim collection. Hardly, however, could it excel the technical mastery of this Bayeu portrait within the Prado Museum. All here is clearness; all is bathed in light. There are, in fact, no darks to strengthen the modelling in this seated figure, which has been painted in full light without a single shadow. Marvellous is the technical handling of the grey silken coat; most delicate the treatment of the head itself. Placed in full light, it yet reveals to us every detail of the contours. And here I have been able to verify, by my own examination, an interesting fact which had been noted by Señor Beruete, that apparently certain dominant lines of the features, notably of the eyes and

mouth, have been put in with pen and ink in the first drawing, and actually—and evidently advisedly—allowed to remain, and to keep their effect through the superimposed colour. This treatment—which can be only detected under very close examination—I traced in another of Goya's portraits within the Academia de San Fernando; but what I wish to dwell upon here, as the dominant note in this remarkable portrait of Bayeu, is the wonderful tonality which runs through the whole composition, blending the figure with the background. All colour—even rose or vermilion, which with our Goya is such a telling note—has been banished.

Here Goya might have rested. Here, having achieved his success, having mastered his problem, he might have gone on producing portraits which should have been harmonies in grey, with sometimes just a touch of the rose vermilion with which he loved to bring out the full value of the cooler dominant colour. An analogous method of art production has been, since his day, not infrequently adopted by British Royal Academicians, with results which have generally been satisfactory—from the money standpoint.

But such was not Goya's method. Success came to him, but never, as I believe, did he sacrifice his artistic convictions to secure it. The word "pot-boiling," if it existed in his day, formed no part of his artistic vocabulary. He passed on, a resolute explorer, to bring into his palette all that nature could offer from her richest treasures; to paint portraits which, like his famous *Familia de Carlos IV.*, now in the Prado Museum, are resplendent with the richest, the most varied and brilliant colour.

Before, however, coming to these portraits of the Spanish Bourbons, which claim more than a passing notice, I wish to allude to two pictures, also in the Prado collection, which, apart from their very real merit, have achieved a certain "succès de scandale," under the titles of the *Maja Vestida* and *Maja Desnuda*.

What Emma Lady Hamilton was to Romney, that was Doña Maria del Pilar Teresa Alvarez de Toledo, Duchess of Alba, to Francisco Goya. Beautiful, capricious, independent in her tastes and life, the enemy of all stiff court etiquette, and frequently wearing for this reason the costume of the Maja, the dress of the people, she yet remains an aristocrat of the finest racial type, as we see her in Goya's many portraits.

For this, to my judgment, is the greatest characteristic of this portrait art of Goya, and its highest merit—namely, its gift of life. These women of his—we feel it instinctively—are the real living women whom he saw before him, with all the refinement, the breeding, the physical delicacy of an ancient race. No less so the men—such figures as those of the Conde Fernando Nunez, that "beau poseur," or the easy languid grace of the Marques de San Adrian; while his children—such as those of the Duke of Osuna, or his own little son, Mariano—are just real Spanish children, playful, intelligent, full of animated life.

But most of all in his portraits of the Duquesa de Alba do we feel this. This is very surely the living woman who stands before us—the clever, refined, emotional face, the slim, graceful figure and exquisitely shaped hands—in her favourite costume of Maja in the portrait of the Palacio de Liria; or still more in that magnificent portrait presented to the Hispanic Society of America by that lover of Spain, its President, Mr. Archer Huntington.

These two beings, apparently so different, yet seem made for each other—the brilliant, capricious, self-willed and beautiful society woman and the great artist, as independent, as vigorous, as entirely Spanish in his personality as herself.

She becomes his patroness, his friend, perhaps his model; and this intimacy is reflected in his correspondence with Zapater of the year 1800. Their friendship becomes a legend, and this legend has come down to our day. It had even materialised itself around the two famous paintings, which I have just mentioned, of the *Maja Vestida* and *Maja Desnuda*.

These paintings, undoubtedly from Goya's brush and belonging to his finest period, came to the Prado Gallery, through the Royal Academy of San Fernando, from the collection of Godoy, Prince of Peace, figuring in the catalogue of that collection as a "*Venus naked on a Couch* and *A Clothed Maja*, the author Francisco Goya."

"The story runs," says Richard Muther, "that the lady who is depicted here was a friend of Goya, who bore the stern name of Duchess of Alba. But when the duke first expressed a desire to see the master's work, Goya painted that other portrait, which represents the lady less in the simple costume of Eden."

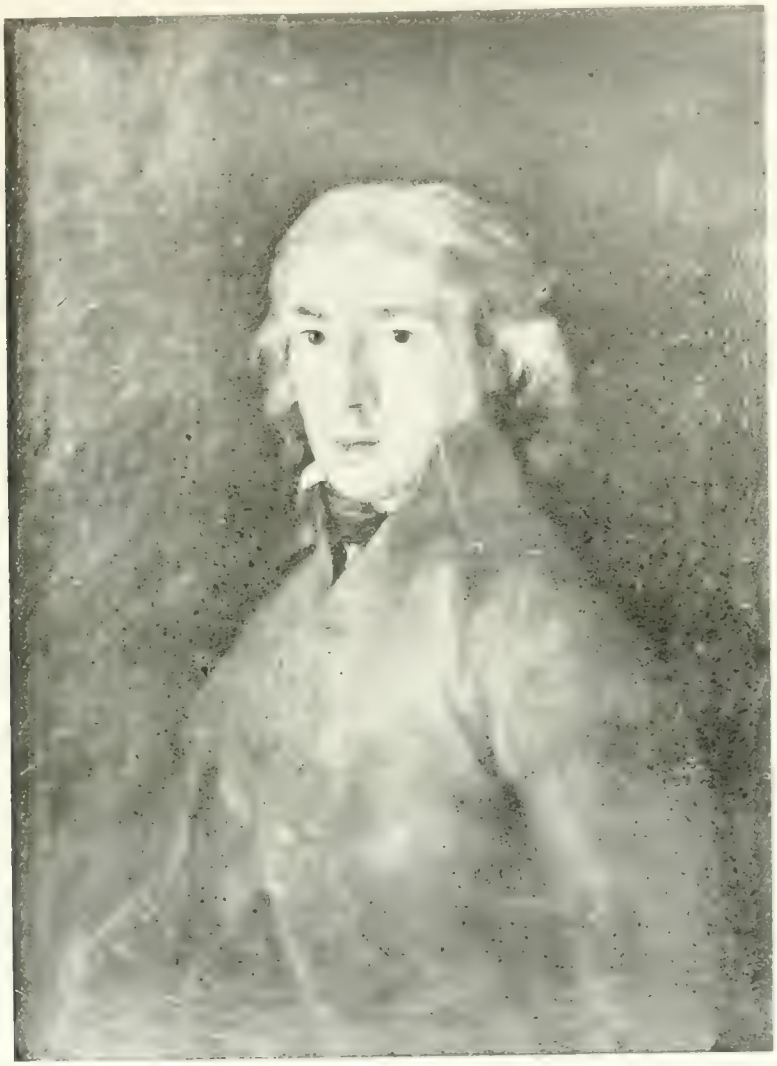
I repeat this story only to reject it. We have seen something already, in the first part of this article, of the legend of Goya's early life, and on what a slender basis of fact it rested.

Here, then, we have another legend of the master's middle life, which seems to me just as false, as exaggerated. Goya always painted what he saw, and he always saw very truly; and this delicate, thoroughbred, essentially aristocratic creature, who lives before us in his portraits and drawings, is an entirely different being in face and features, above all in physique and figure, to the woman who extends her radiant, undraped

beauty on a couch within the painting of the Prado. Yet what a marvellous creation this is—best, indeed, in the afternoon light, when the white figure seems to absolutely radiate with vitality. Near it we may see the golden nudes of Titian, the rich full Flemish forms of Rubens; but Goya, leaving these, goes direct to nature for his inspiration.

All that I have written before in this article as to the exquisite tonality of his colour-schemes finds complete expression in his treatment of the figure here: all is cool, silvery, luminous, irridescent, in this wonderful woman lying upon the silken steel-blue cushions, who gives us a new revelation of the beauty of form—apart from the Greeks, apart even from the Renaissance.

In rejecting the lovely Duquesa de Alba as the model of this masterpiece, I might mention a story which seems more authentic and only slightly less scandalous. "A worthy friar of that day, whose frequent attendance at death-beds gained him the name of 'El Agonizante,' loved a girl of Madrid. Goya and El Agonizante were friends. Goya knew the lovely Madaleña, and used her as a model, making two pictures—one in which she was dressed as Maja, the other in which she shone in all the majesty of her youthful nudity. This story was related by the grandson of Goya in 1868."



THE POET MORATIN — ACADEMIA DE SAN FERNANDO, MADRID

The story, which is thus given by Señor Beruete, is interesting for its own sake, and also for the side-light which it throws on the moral aspect of the Spanish court and Spanish life in this age of Rococo.

I shall have more to say later of this court—

probably the most corrupt in Europe—in which Maria Luisa ruled as queen; in which the Duquesa de Alba moved as her birthright, a star brilliant enough to rouse the royal jealousy; in which Goya had now the place which he had won by his genius. Recent research has thrown a light on the relations of these two friends deeper and far more human in its pathos than any vulgar scandal, and which I propose to touch upon in more detail in a later article.

THE DUKE OF OSUNA AND HIS FAMILY MADRID, MUSEO DEL PRADO

(All rights reserved.)

MRS. HARRY LINTON OF FARNINGHAM

GAINSBOROUGH DUPONT

The CONNOISSEUR

Some Old English Furniture Makers
Part II. By E. Alfred Jones, M.A., F.R.Hist.S.

TEMP. CHARLES II. TO QUEEN ANNE.

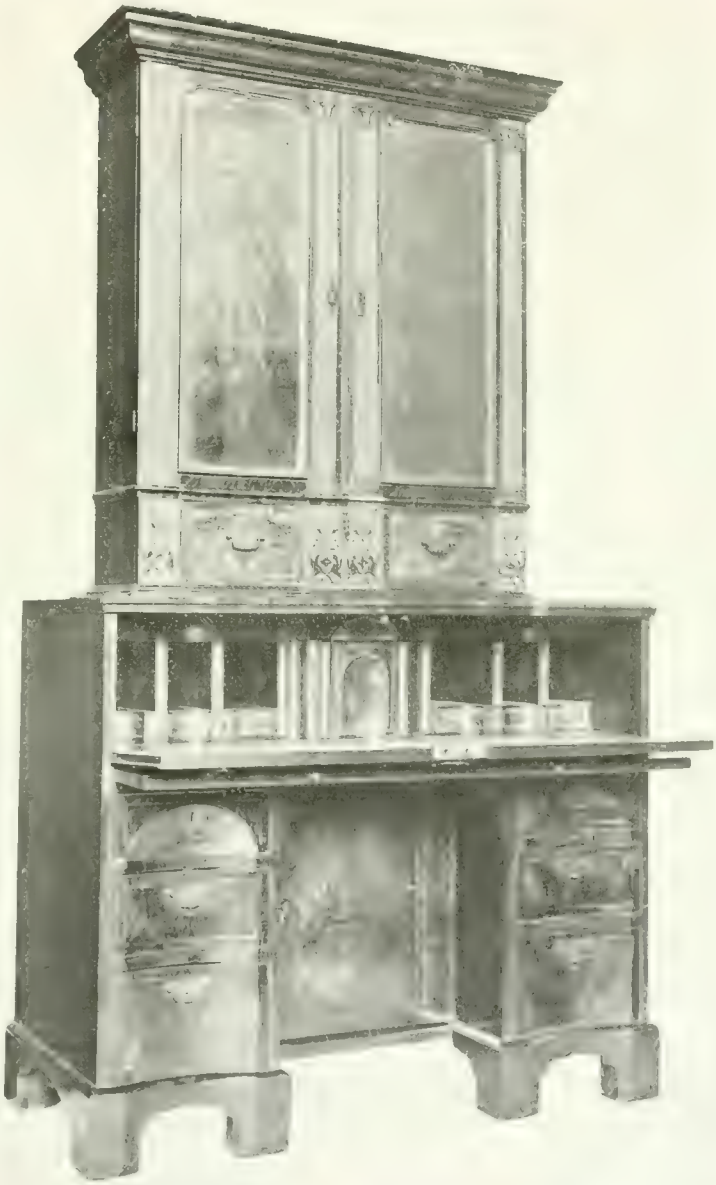
It is well known that after the Revocation of the Edict of Nantes in 1685, a large number of skilled craftsmen fled to England—silversmiths and clockmakers, furniture makers and others. Of these, there were about eighty thousand silk weavers. Among the names which suggest Huguenot refugees are those of John Pelletier, who gilded much of the furniture for William and Mary for Hampton Court. A few items in his accounts for that palace may be given here, namely:

"carving & gilding 4 frames for 4 marble tables at £28 each";

"4 marble tables with black boards about them at £7 10s. each";

"carving & gilding two large table frames at £30";

"carving & gilding 6 pairs of large stands at £30 per pair."



WALNUT WRITING CABINET, DECORATED WITH MARQUETRY OF THE PERIOD OF THOMAS ROBERTS

A second wood-carver with a French name was Robert Deligne, whose accounts show the following items:

"a frame for a screen richly carved on all sides with leaves and flowers, & furnishing the joyners, turners, and smiths work, £10.

"two frames for pictures, richly carved

with flowers, close & open," £13;

"a great wainscott frame for a glass 10 feet long and 7 feet wide, carved with figures and gilt with gold";

"a frame to a glass of wainscott, carved with leaves and flowers of Jessamy" [Jessamine], £3;

"three picture frames, richly carved with flowers, close & open," £20, for Kensington Palace.

A third French name is that of John Guilliband, who supplied in 1691 for Whitehall Palace a

"plain scriptoire" for the sum of £8 10s.

Another name suggestive of French Huguenot origin is James Catignou, who would seem to have made the following sconces for William and Mary for Kensington Palace:

"six large sconces with branches," £25 each;

"two sconces for the window," £20;

"six sconces for the chimney with branches," at £5 each;

"eight glass sconces," at £10 each;

"sixteen branches," £17 12s.

WALNUT CHAIR, 1685-90

James Catignou also supplied the same monarchs, for the same palace, in conjunction with one Nicholas Pic, with the following sconces:

"four pairs glass sconces and four pairs double socketts," £97 4s.;

"three great glass sconces," £75.

The same Nicholas Pic had a partnership transaction with another Frenchman, one Peter Michon, in March, 1692, when they sold for Queen Mary's

"service at Kensington, four glass sconces with double sockets of silver-gilt, agreed for by her Majesty," for £48 12s.

The other names of furniture makers of this reign include those of Thomas Goldsmith, who in 1693 supplied Queen Mary, for Hampton Court, with

"a looking glass table and stands japanned white," for £35;

and John Ferguson, who had previously, in 1691, sold for Kensington Palace,

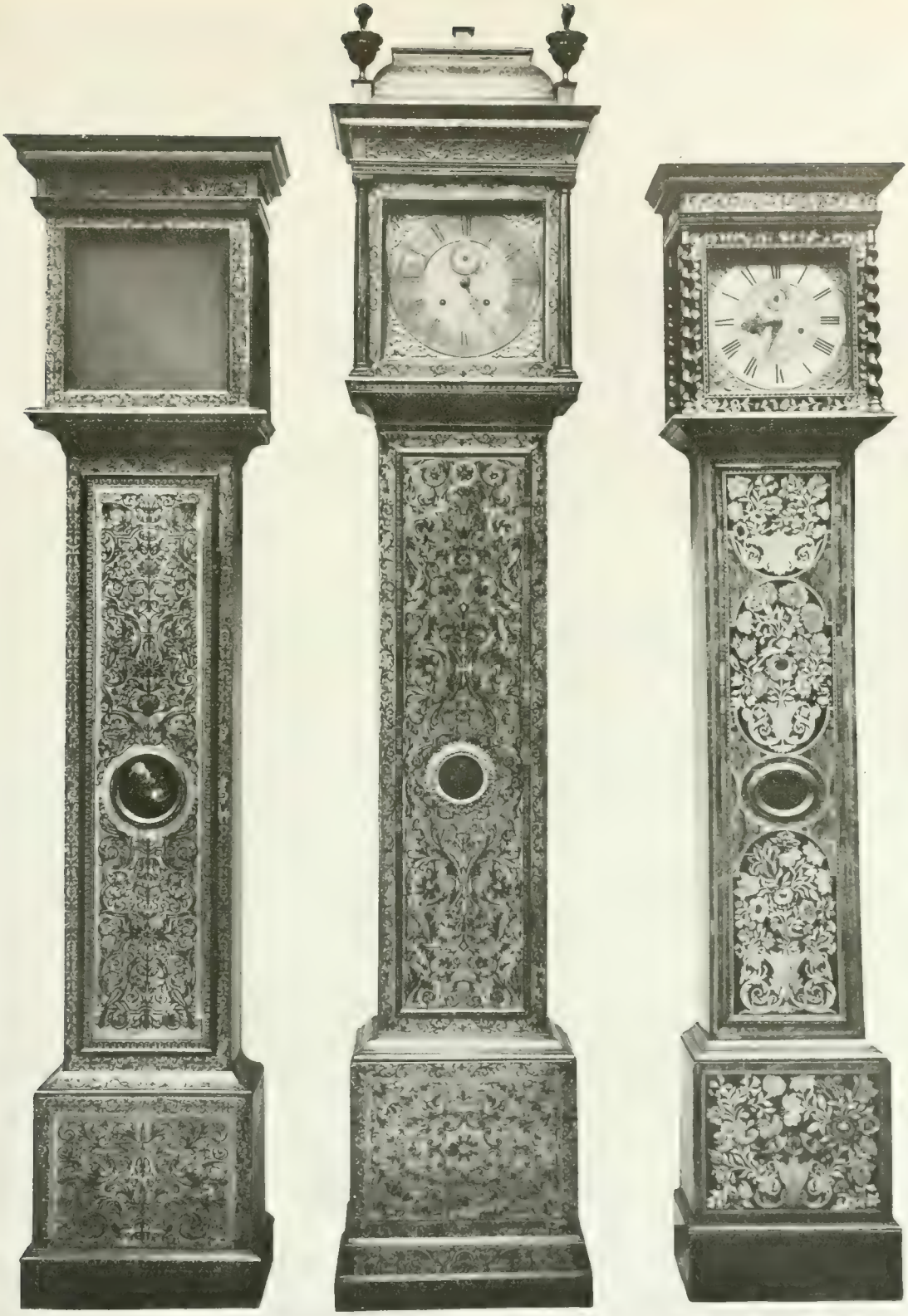
"a japan cabenett, agreed for by her Mat'., for 50 guinneys."

Mary Ferguson, perhaps the widow of the foregoing John Ferguson, supplied the same palace with a

"fine table stand and looking-glass frame," for £108 6s. 8d.

The name of a brazier, one John Smith, appears in the accounts for May 11th, 1686, when he supplied James II. with a pair of brass andirons, shovel and tongs, and a pair of steel andirons, shovel and tongs, for the sum of £2 10s. He also made or sold brass candlesticks at this time.

As with the late Stuart furniture which once adorned Windsor Castle, so too with that of William and Mary, very little now remains there. One of the very few pieces is a small marquetry table mounted in silver. At Hampton Court, however, the magnificent upholstered bed of William and Mary is still preserved, as is also that of Queen Anne, which is upholstered in richly patterned English velvet. Preserved also there are a Charles II. carved stool, covered with velvet, and two walnut upholstered chairs; and other chairs



THREE CLOCK CASES, DECORATED WITH MARQUETRY
OF THE PERIOD OF GARRETT JOHNSON, 1690-1705

of William and Mary.* Many of the large mirrors—which became popular towards the close of the reign of Charles II., and which still adorn this palace—were doubtless made by the furniture makers previously mentioned.

One Thomas Roberts was apparently a less conspicuous furniture maker under William and Mary and Queen Anne. His furniture consists mainly of walnut, though in 1702 he made a quantity of furniture of "Japan^d. black." In 1691 he supplied "for the Grooms of the Privy Chamber" four cane chairs of walnut, "carved handsome," at £3 8s. He it was who supplied some of the furniture for the coronation of Queen Anne at Westminster Abbey, such items as these appearing in his accounts:

3 Chairs of State of carved walnut;

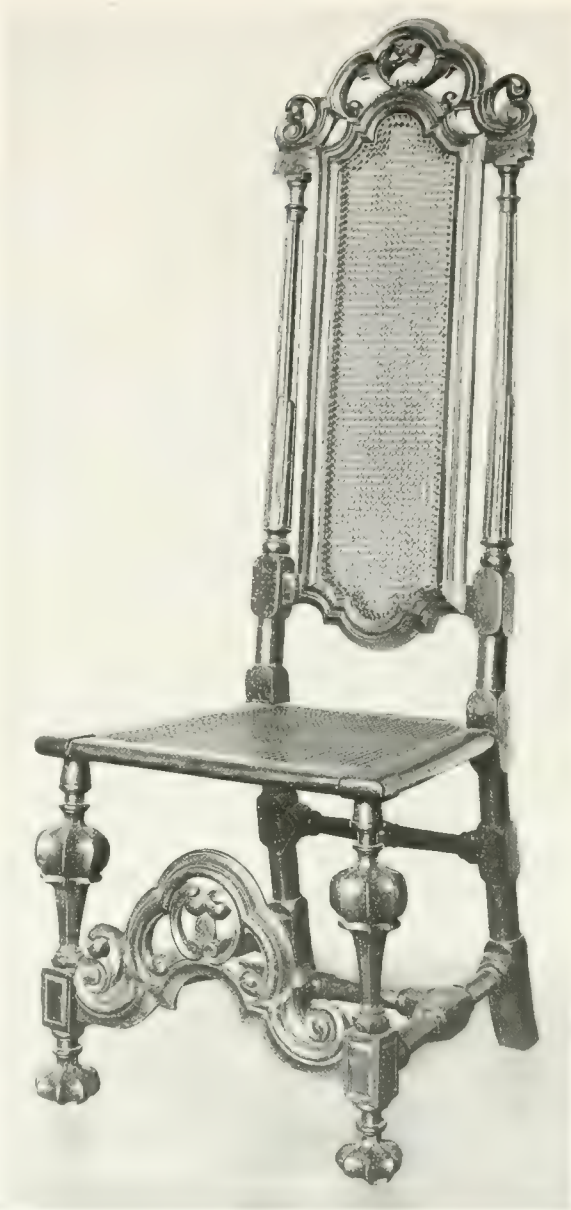
2 chairs of carved walnut with horsebone elbows and 2 footstools, for the Bishops;

A rich chair of state the top of the back carved with a lion & unicorn and shields, cypher and crown, and sceptres the lower part carved rich all guilt, £17;

a carved footstool guilt for the Throne, £3;

a footstool, for St. Edward's chair.

The upholstering of the above furniture at Westminster Abbey on this occasion was done by Richard Bealing, chief royal upholsterer in the early years of the reign of Queen Anne, who was succeeded in or shortly after 1705 by Hamden Reeve.



WALNUT CHAIR, WITH CANE BACK AND SEAT
PERIOD OF THOMAS ROBERTS CIRCA 1690 95

In 1696 Thomas Roberts supplied six dozen

"handsome chairs of walnut all banister backs, the seats fine cane, at 17/6 each," for the Installation of the Duke of Gloucester as Knight of the Garter. Thomas Roberts provided a dozen walnut chairs for the royal yacht *Charlotte*, for Queen Anne, and two dozen similar chairs for the House of Commons. He furnished the *Royal Anne* warship, appointed for the transportation of the Queen of Portugal, Maria Sophia de Neuberg, daughter of the Elector Palatine. In 1704 he provided 18 rich carved square stools of the best French walnut, for the Queen's drawing-room at Windsor Castle, at a cost of £36; and also 6 long walnut forms, carved all over, for St. George's Hall, Windsor, for £27. In the same year he supplied a Chair of State and footstools for the new Council Chamber at St. James's Palace. In addition to the furniture for the royal palaces, Thomas Roberts provided the ceremonial furniture for Lord Lexington, who was sent as Ambassador to Madrid to conduct the negotiations with Spain in 1712, when he obtained from Philip V. the renunciation of his claims to the crown of France. Furniture for the ceremonial use of the Earl of Rochester, Lord Lieutenant of Ireland, was also sold by him. Richard Roberts first appears as a maker of chairs in 1714.

* See Herbert Cescinsky, *English Furniture of the Eighteenth Century*, vol. i., pp. 31, 32.

PIQUÉ

Part III.—Louis XVI. Period, up to and including the Second Empire and First English Period

By H. C. Dent

THE most characteristic decoration of this period is the star. As far as I am aware, the star does not occur in any specimen of the Louis XIV. or Louis XV. periods. It is quite rare in English specimens, and even then is limited to a few piqué articles made in the early nineteenth century. Most certainly, as a method of decoration, the star originated with the French. The corbeille of flowers, which appears but rarely as a design in the time of Louis XIV. and Louis XV., is quite common throughout the whole period under review. Another favourite is a sprig pattern, possibly intended to represent a pimpernel, and it is often associated with the star and a small double circle, as will be seen in several of the specimens illustrating the period. I had thought it possible that the little flower referred to, which appears in so many pieces of Louis XVI. piqué, might have been the representation of some special Royalist badge associated with the revolutionary period. I wrote, therefore, to the Baroness Orczy to discover whether there was any historical foundation for the adoption of the "Scarlet Pimpernel" as a royal emblem. In reply I received a most charming letter, informing me that the idea of the "Scarlet Pimpernel" was entirely her own. The coincidence is, however, strange. Conceivably such an emblem did exist among those faithful to the fortunes of Louis XVI., just as at a later date the violet was the badge of recognition among the followers of the great Napoleon. A psychic might suggest that the gifted authoress had been impressed to adopt the "Scarlet Pimpernel" as the title of her brilliant novel, and had thereby unwittingly reaffirmed a definite historical fact, although she had supposed the attractive emblem to be the product of her own fertile imagination.

It is worthy of notice that the circle, single as well as double, never appears in French piqué prior to the time of Louis XVI., whereas, as we shall see later, it was practically the solitary method of decoration of all English piqué of the seventeenth century.

A very fine piqué posé, almost as fine as strands of hair, is found for the first time (in French piqué) in the latter part of the period under consideration, and although the French work is by far the more artistic, the idea of this special differentiation of piqué posé seems to have been borrowed from the English, for, as we shall note later in the article on "Eighteenth-century English Piqué," similar work of a cruder character was manufactured in England about 1740. The circular box inlaid with gold, portraying the emblem of the Revolution (Plate I.) constitutes a remarkably fine specimen of this particular type of work. This box has the Paris gold mark of the Revolution year, and is partly decorated in brilliant point, and partly in the special hair-work referred to.

Most of the work of the latter period of Louis XVI. and the Napoleonic era was on the ivory medium rather than on shell, and will be referred to in the article devoted to "Piqué on Ivory."

FIRST ENGLISH PERIOD (SEVENTEENTH CENTURY).

For all practical purposes, the one decorative effort of this period of English piqué is the single circle, for it was not until quite the end of the seventeenth century that birds, flowers, and other designs came to be

PIQUÉ, LOUIS XVI. PERIOD PLATE I.

associated with the circle as a form of decoration of English work.

How far back in the annals of time does the circle date as a method of decoration? In Whyte-Melville's *Sarchedon* one recalls the description of the adornments of Assarac, the High Priest of Baal, in the time of the great Assyrian queen Semiramis, who lived in Babylon about 800 B.C.:—"On his solid earrings, on his golden bracelets, on the fillet that bound his forehead, on the very clasps that secured his sandals, was graven the mystic circle, that constituted a memorial and a symbol of fate, omnipotence, and eternity; nor

PIQUÉ, LOUIS XVI. PERIOD PLATE II.

could his religion find a better emblem than that geometrical figure which has neither beginning nor end." It may be argued that *Sarchedon* is but a romance, and that the author of this famous classic was drawing upon his imagination. As a matter of fact, however, Whyte-Melville was much too true an artist to be inaccurate (even as regards detail of personal adornment) in respect of the period which he is depicting, and antiquarian evidence abundantly proves him to have been entirely correct. Some years ago, when

PIQUÉ, ENGLISH, XVII. CENTURY PLATE I.

wandering through the "mummy" room of the British Museum, I was interested to find on the arms (in the form of asps) of a chair representing the Royal Throne of Hatshepsu, Queen of Egypt (eighteenth dynasty, 1500 B.C.), small metal circles inlaid in the wood in branching design. If not true piqué, at least it closely approximates to the purely English work of the seventeenth century, and lends to the art the distinction and the dignity of age.

Most of the piqué articles of this period consist of tobacco-boxes, but stick-heads (and these fortunately often dated) are not uncommon. More rare are bodkin-cases and diaries, and towards the end of the period watch-cases occur with piqué decoration; but the latter,

DR. PERAL
BY FRANCISCO GOYA
London: National Gallery

The CONNOISSEUR

PIQUÉ, ENGLISH, XVII. CENTURY (PLATE II.)

in addition to the circle, have in most instances bird and flower designs to add to the decorative effect. English tortoiseshell tobacco-boxes of the seventeenth century were always of liberal size and uniform shape, being oval, with flattened tops and fluted sides and bases. The small piqué silver circles are usually arranged round the periphery of the lid in pyramidal form. In the case of the earliest boxes (*temp.* Charles I.), the pyramid consists of but two tiers, but in the later Stuart boxes the pyramid is made up of three tiers. In the earlier boxes additional circle decoration may be found in radiating lines on the base of the box; at least, this is the case in the Charles I. box illustrated, and was also to be noted in one of similar date belonging to another collector. In both of these Charles I. specimens a good many of the circles have worn away, or have dropped out owing to friction and the wear and tear associated with their great age. The circle as a decoration in English piqué practically disappears with the seventeenth century. The stick-head, to be illustrated in a subsequent article on "Piqué on Ivory," and dated 1703, is the latest specimen of the circle in the writer's possession.

These Stuart boxes, as already mentioned, were

made as receptacles for tobacco as opposed to snuff, because snuff-taking was a distinctly rare habit in England prior to the eighteenth century, whereas smoking tobacco had been a well-established practice for a long period. In this connection the following note is interesting:—"The battle of Vigo Bay, fought in 1702, led to the adoption of the snuff-taking habit in this country. After defeating the combined French and Spanish fleets, Sir George Rooke, the English Commander, sacked the town of Vigo, the booty including several thousand barrels of the finest snuff. Although smoking was then firmly established in England, snuff was almost unknown; but when this enormous quantity was thrown on the market at a low price, it was bought out of curiosity by all sorts and conditions of men. The novelty caught on so well that for the next hundred years the English snuffed far more tobacco than they smoked."

With the incidence of the eighteenth century, these large tortoiseshell boxes for tobacco disappeared, horn boxes and Dutch brass and copper boxes replacing them; while tortoiseshell boxes of much smaller calibre, modelled on the prevailing French pattern, were made as snuff receptacles to meet the rapidly increasing demand from the time of Queen Anne, and extending throughout the Georgian period.

I should like to refer particularly to two specimens illustrating this period. The Stuart tobacco-box (Plate II.) with the initials I.P. is dated on the base 1708. Obviously this date was added when it passed into the possession of I.P. Under these initials can be distinctly seen with a powerful glass the royal cypher J.R., and the probability is that it was James II.'s own tobacco-box, and was presented by him to one of the Pole family who accompanied him to France on his abdication, the date and initials being added when it came into the possession of yet another member of the Catholic family, some years after the death of the king. The second item calling for special reference is the diary on Plate II. This beautiful specimen came from Walsingham Abbey. It is of particular interest because of the contained notes—quotations from Congreve: "Music hath charms to soothe the savage beast," in the scratch letter-writing of the period, and the references to Mary Milles and Margaret. With regard to these names, Lady Eustace Gurney (a member of the Lee-Warner family, to whom the abbey has belonged since Stuart times) has most kindly given me much helpful information. The names are those of her ancestors who lived at the end of the seventeenth century. The portrait of the Mary Milles referred to in the diary, painted by Kneller, is still a family possession. The interesting details which Lady Gurney was able to supply, taken together, quite establish the date of the diary as late Stuart, even if the typical decoration were not sufficiently convincing.

NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (No. 335).

SIR,—I am enclosing you a photograph of an old oil painting in my possession. It measures 40 in. by 36 in. Could you insert a copy of it in your periodical, as I am anxious to establish it? There is no doubt about it being an old picture, and I have been to some trouble myself in rubbing off quantities of paint which have been applied from time to time. It is an extremely pleasing picture, and the colouring is rich. The garments of the Virgin are of a deep Prussian blue, and the garments of the angel on the left side are a crimson lake, while those of the angel on the right are olive brown.—FRANK R. SAWDON, M.B.

UNIDENTIFIED PAINTING (No. 332, April, 1920).

SIR,—I have an old coloured print on glass similar to this. It is called *The Miser*, and some verses are printed under the title. The painter's and engraver's names are given: "H. Van der Mijn pinx. A. Van der Mijn fecit. Printed for Thos. Bowles in St. Paul's Churchyard, and John Bowles at the Black Horse in Cornhill." No date. I bought my glass print some years ago in Birmingham. It is a very beautiful one. I shall be pleased to send copy of the verses to your correspondent, should he wish to have them.—KATHARINE A. THSWELL.

UNIDENTIFIED MINIATURIST.

SIR,—I have an oval miniature on copper: portrait of a full-faced man, wearing dark wig, lace jabot, and greenish tunic. On the back is painted EDVARDUS [illegible] HALIS XXXII. [illegible] TAPIS MARIA [illegible] MAUGERS [illegible] Can any readers supply information about the personages named?—A. CHOLMLEY COCHRANE.

(335) UNIDENTIFIED PAINTING

PORTRAITS BY ROTH.

SIR,—I possess several family portraits in oils by an artist named Roth, and also portraits of Roth and of his son. Probably the artist was George Roth, F.S.A. (who exhibited 1771–1815). The portraits in my possession were painted at various dates from 1800 to 1820, and the portrait of the artist was probably painted by himself about 1800, and he would then appear to have been about sixty. I have also some miniatures, probably by him. Can anyone tell me where I could see other work of this artist? It is of first-rate quality.—JAMES STICKLAND.

UNIDENTIFIED PAINTINGS (Nos. 336 AND 338).

SIR,—I beg to enclose two photos, one showing a canvas with the portrait of a gentleman, without any signature, but carrying a seal with a greyhound. The other one, also a canvas, represents *The Adoration of the Kings*, bearing on the back the following signature: TIZI°. I should be very much obliged to you if you, or any of your readers, could inform me about name of gentleman and painter or school of the two pictures mentioned.—W. G. CHURCH.

UNIDENTIFIED PORTRAIT (No. 337).

SIR,—I am forwarding a photograph of a picture in my possession, unknown both as to artist and subject, and painted on a wood panel. I

(336) UNIDENTIFIED PAINTING

(337) UNIDENTIFIED PORTRAIT

shall be glad if you will be so good as to publish a print with a request for information. The painting is inscribed: "Ætatis 42, AN 1609," above the right shoulder.—PENROSE WATKIN WILLIAMS.

ENGRAVING AND GOLD CLASP.

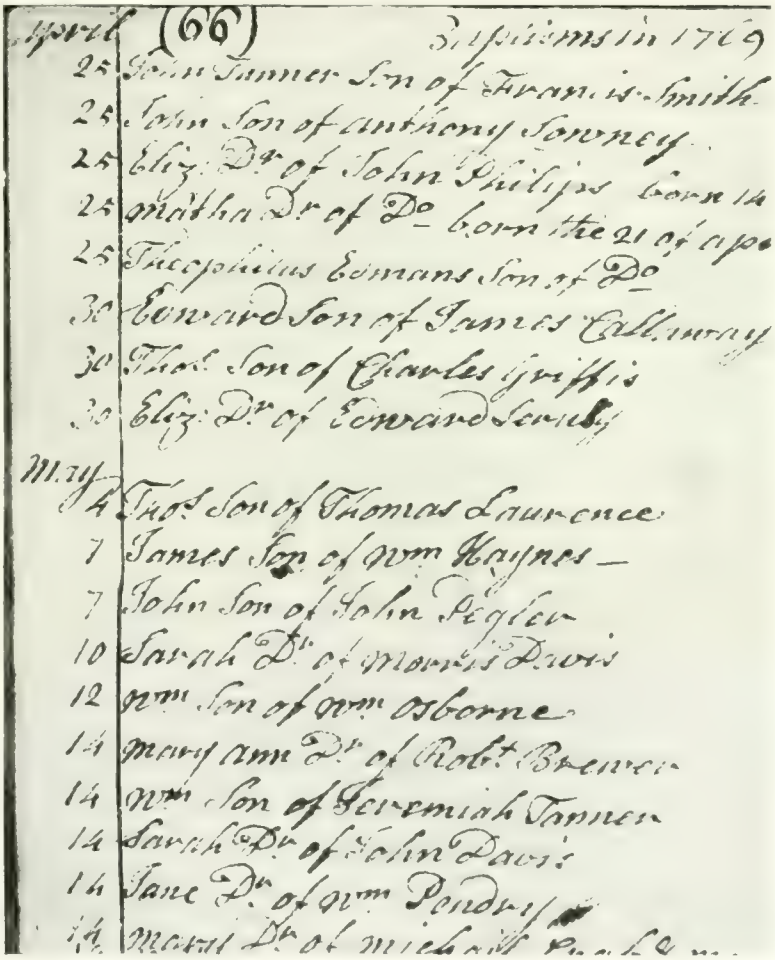
SIR,—I should be glad if you would publish the two following queries:—(1) I have in my collection a steel engraving, 8 in. square (C. Mosley *sculp.*), and with initials J.W. in a monogram of flowing script. Under the engraving is written: "The old soldier, remarkable for constant attendance at St. Paul's; done from an original painting." The background is evidently a view of St. Paul's Churchyard. Can any of your readers inform me as to the name of the artist? Where is the painting referred to, and who was "the old soldier"? The period is evidently that of Hogarth. (2) I possess a small clasp of gold, with movable attachment, pierced with stitch-holes for a riband, and curved to suit the contour of the throat. On the face of the clasp is a miniature of the European wife of Tippoo Sahib. I believe this lady's name was Miss Farnell, and that she was of Irish birth. Mr. E. Phillips Oppenheim introduces Miss Farnell into his novel, *For Death or Ransom.* Is there any record of this miniature? Who was the painter? Do any of your readers know of the existence of any other relics of this lady? Has she any descendants living? Other particulars would be welcomed. The clasp and miniature have been in the possession of my family for over fifty years.—NAHUM BARNET (Melbourne).

(338) UNIDENTIFIED PAINTING

Sir Thos. Lawrence, P.R.A.

SIR,—IN THE CONNOISSEUR for April, page 243, I note some interesting letters, etc., by Sir Thomas Lawrence's father, but a slight but common mistake in the artist's birth date. I have gone into the matter, and find that he was born at 6, Redcross Street, in the parish of St. Philip's, Bristol, on April 13th, 1769. This date is given on his gravestone in St. Paul's Cathedral, and also on an engraving of the house, by R. Rowbotham, published in 1831, just after the death of Sir Thomas, when, no doubt, the newspapers had all the dates correctly recorded. It is inscribed: "View of the birthplace in Redcross Street, Bristol, of Sir Thomas Lawrence, P.R.A. Born 13th April, 1769. Died 7th January, 1830."

Latimer says he was born on May 5th and baptised on the 6th (both dates being incorrect), at St Philip's and Jacob Church, not far from Redcross Street. I have had permission from the rector to take a photograph of the page in the baptismal register of 1769, and under the baptisms for May 4th occurs: "Thos., son of Thomas Lawrence," and another entry in an alphabetical list of baptisms: "Lawrence, Thomas, S. of Thomas and Lucy, May 4th, 1769"; and then again on May 10th: "Mrs. Lawrence gave thanks; child baptised." It is rather curious that this son (one of sixteen children), though the fourteenth child, was named after his father. Most of the others had died in infancy. Two brothers and two sisters only lived. The eldest brother was the Rev. Andrew Lawrence, Vicar of Middleton, Hants, who died at the Naval Hospital, Gosport, in 1821. The second brother was Major William Read Lawrence, of the 72nd Regiment, who died at his brother's rooms in 1818. Neither of the brothers had been married. Of the two sisters who lived to grow up, the elder, Lucy, married John Meredith, a solicitor, of Birmingham; she died in 1813, leaving an only daughter, Lucy Louisa Anne, who married John Aston, of Birmingham, and their son is the Rev. E. H. Aston (whom I know very well), of Codford St. Mary, Wilts. The second sister, Anne, married the Rev. Dr.


April (66) Baptisms in 1769
25 John Tanner Son of Francis Smith
25 John Son of Anthony Sowney
25 Eliz: Dr of John Philips born 14
25 Martha Dr of Do born the 21 of Apr
25 Theophilus Romans Son of Do
30 Edward Son of James Callaway
30 Thos Son of Charles Griffis
30 Eliz: Dr of Edward Sewell
May
4 Thos Son of Thomas Lawrence
7 James Son of Wm Haynes
7 John Son of John Pegler
10 Sarah Dr of Morris Davis
12 Wm Son of Wm Osborne
14 Mary Ann Dr of Robt Brewer
14 Wm Son of Jeremiah Tanner
14 Sarah Dr of John Davis
14 Jane Dr of Wm Pendry
14 Mary Dr of Michael [illegible]

BAPTISMAL REGISTER OF SIR THOMAS LAWRENCE, P.R.A.

Richard Rouse Bloxham, Rector of Brincklow and Vicar of Bulkington.

Sir Thomas's father was the son of a clergyman. Although intended for the law, he was, at the time of his son Thomas's birth, Supervisor of the Excise at Bristol (from January 13th, 1760, to May 22nd, 1769), and at Midsummer of that year became the landlord of the White Lion Inn, Broad Street, at that time an important hotel. This makes it quite clear that he was not the landlord when his son Thomas was born.

As soon as Mr. and Mrs. Lawrence took up their residence at the White Lion Inn, they attended Christ Church, next to them. I have examined the register of that church by kind permission of the rector, and I find the following two entries: "Dec. 18th, 1770. Littleton Colston, son of Thomas and Lucy Lawrence"; and again on Dec. 10th, 1772: "Frances, daughter of Thomas and Lucy Lawrence," and no other entries either before or after. Both died very young.

When in London some time ago, I visited St. Paul's and inspected the gravestone of Sir Thomas Lawrence. I here give an exact copy of the inscription, as the wording is most interesting, giving dates and his various degrees, etc.

HERE
ARE DEPOSITED THE REMAINS OF
SIR THOMAS LAWRENCE — KNIGHT,
LL.D., F.R.S.
PRESIDENT
THE ROYAL ACADEMY OF ARTS
IN LONDON,
KNIGHT OF THE ROYAL FRENCH ORDER
OF THE LEGION OF HONOUR,
&c. &c. &c.
HE WAS BORN ON
THE 13th OF APRIL, 1769.
DIED 7th OF JANUARY, 1830.

RICHARD QUICK, F.S.A.Scot.

OLD ROMAN LAMP

STAMP USED FOR ABOVE

A Roman Lamp and Stamp

THE ancient Roman lamp illustrated is not of uncommon variety, but is interesting because it is accompanied by the stamp used to impress the design in the centre. The stamp is made of clay, and has a rudely fashioned handle of the same material fixed on the back. It has evidently seen considerable use, and is slightly tinted by the differently coloured clays used in conjunction with it. The lamp itself apparently belongs to a type common in the third century. The nozzle is plain, and projects only a little way beyond the rim, which is bordered round with a simple ornamental pattern. As in nearly all lamps of this kind, the centre is slightly depressed, being shaped in this way to prevent any little overflow of oil from being wasted. The design on it represents a couple of gladiators, accoutred in the armour peculiar to the secutor, or swordsman, the vizored helmets, arm-guards, greaves, and long shields all being clearly shown. The renderings of these gladiatorial subjects were highly popular with lamp designers, and must have proved as attractive to the people of that day as representations of cricket and football heroes are to the present-day generation. Like the stamp, the lamp is made of clay, and is obviously of a type that could be turned out cheaply and expeditiously, the body having been formed in a mould, and the ornamental border, like the central design, having been stamped on afterwards.

MRS. AUSTIN

BY JOHN RUSSELL, R.A

The Connoisseur

IN THE SALE ROOM

The Laking Sale

THE four days' dispersal of the diversified collection belonging to the late Sir Guy Laking formed the centre of attraction at Christie's during April. The total sum realised was within a few shillings of £32,255 for 670 lots. Naturally, arms and armour provided the most important features of the sale, many of the pieces being illustrated in Sir Guy's *European Arms and Armour*, of which the first volume has already been reviewed in THE CONNOISSEUR. Considerable excitement was evoked by a splendid series of continental salades, dating from the latter part of the fifteenth century. A fine Milanese example, probably by Tomaso Missaglia, ran up to £1,102 10s., whilst another, with Missaglia's mark, made £1,260, and a third and similar to the preceding, £735. A Venetian piece, of Milanese workmanship, retaining part of the applied acanthus-leaf ornament of gilt copper forming the finishing border of the velvet which once covered the helmet, made £420; and another truly magnificent specimen, decorated with applied scroll ornament of gilt copper, was knocked down for £1,575 after a keen contest. Other interesting lots included a Vam plate, German mid-sixteenth century, identical in decoration with armour made for Philip II. of Spain, by Wolf of Landshut, £115 10s.; an eleventh-century sword, the pommel and quillon damascened, recovered from the Thames at Vauxhall, £262 10s.; a fine Flemish "kidney" dagger, *circa* 1460, with its silver-mounted leather scabbard, £110 5s.; another, English, *circa* 1450, with scabbard of cuir-bouilli, £294; a chastely formed and decorated left cuissard, and a pair of toe-caps, German, *circa* 1551, which bear striking similarity to the work of Desiderius Colman of Augsburg, and are considered to have belonged to a suit made for his patron, Philip II. of Spain, £357; a late fifteenth-century Paduan armet, £325 10s.; a very decorative morion of the Trebantan Gardia of the Electors of Saxony, £115 10s.; a Spanish close helmet, *circa* 1550, belonging to a suit in the Royal Armoury, Madrid, £78 15s.; a German-Swiss wheel-lock pistol, with inlaid ébony stock and gilt-metal mounts, £115 10s.; and a "bellows-vizor" helmet, German, *circa* 1515, on a modern stand composed of two supporting figures, £336. The last-mentioned helmet retains its original canvas lining. The hilt of a fifteenth-century civic sword, which, in addition to the badges of the house of York and Edward IV., bears the arms of Coventry and England, and is reasonably supposed to belong to one of the vanished civic swords of that city, ran up to £420. A shoulder-guard for the tilt, German, decorated in Spain, late sixteenth century, which formed part of a suit made for the Archduke Albert, Governor of the Low Countries, 1598–1621, made £735. The horse armour made for the Governor, and now in the Porte de Hal, Brussels, is similarly decorated. A gilt-copper spur, with enamelled tabs, and bearing what appears to be the device of the house of Dreux, secured £892 10s., but £1,680 was bid for a stately pair, bronze-gilt, French, *circa* 1400, engraved with the word "Esperance," and the strap and buckle device of the third Duc de Bourbon. According to the catalogue, these spurs, and an enamelled horse-bit, were found in an oak chest in the dry moat of the Château du Bouchat, near St. Dourçain sur Sioule. An unique collection of 99 sword pommels of the sixteenth and seventeenth centuries netted £1,050, whilst the very interesting bronze sword-grip and pommel belonging to the equestrian statue of Henri IV., on the Pont Neuf, went for £210. This item was recovered from the Seine in recent years. The statue by Dupré (1635) was destroyed during the Revolution. An attractive backplate from a late fifteenth-century German suit may be cited from numerous other items; it sold for £315.

The furniture section did not quite come up to expectations in the matter of prices. There was no lack of fine pieces, however, and it would have added to the interest of the catalogue had the references to some of the most important articles been added. Thus the early sixteenth-century linen-panelled oak cabinet, 55 in. high, 48 in. wide, which made £220 10s., is said, traditionally, to have come from Plessis-les-Tours, and is figured in Mr. Fred Roe's *Ancient Coffers and Cupboards*. The oak chest, with parchemin panels, Flemish, sixteenth century, figured on Plate XIV. of *A History of Oak Furniture*, realised £52 10s., which shows, we believe, an advance in value. A fifteenth-century French oak coffer, 37 in. wide, on stand, made £141 15s.; and a sixteenth-century panel, carved with the arms of England and the Garter motto, 29 in. high, 35 in. wide, £225 10s. £630 was paid for an old English lacquer cabinet, on Charles II. gilt-wood stand, 4 ft. wide.

Pictures and Drawings

THE late George Woodiwiss's collection, which came up at Christie's on April 16th, was composed mainly of modern pictures, the highest bid being one of £84[illegible] for *The Orange Market, Java*, by F. Brangwyn, 1893, 59½ × 71½ in. Four canvases by Sir W. Orpen, belonging to the late L. R. S. Tomalin, were headed by *The Feathered Hat*, 1909, 42½ × 32¼ in., which went for £315. From another property, a drawing by W. McTaggart, *A Summer Sea*, 18¼ × 25½ in., netted £325 10s., whilst of the older school, the late H. Lyne's water-colour of *Rye*, by Turner, 7¼ × 10¾ in., ran up to £346 10s. On another occasion, an interesting painting of *George II. and Frederick, Prince of Wales, reviewing the Guards*, by J. Wootton, 39 × 49 in., fetched £315; and a *Portrait of Admiral M'Bride*, by R. Hudson, [illegible]

Engravings and Etchings

MORE moderate prices prevailed at the sale of Baxter prints held at Puttick's at the end of March. An impression of *The Large Queen* realised £25; an unvarnished *Coronation of Queen Victoria*, £27 6s.; and *The Bridesmaid*, £21. One of the two known copies of Isaac Frost's *Two Systems of Astronomy*, 1846, with eleven large illustrations, was knocked down for £40. A complete set of 32 Le Blond ovals, on stamped mounts, made £48.

The following engravings, dispersed at Christie's, were all printed in colours:—*Venus attired by the Graces*, and companion, by Bartolozzi, after Kauffman, £178 10s.; *The Market Girl* and *The Wandering Sailor*, by G. C. Street, after Singleton, £136 10s.; *Much Ado about Nothing*, by P. Simon, after M. W. Peters, £105; *Le Déjeuner de Fanfan* and *Ah, qu'il est Joli*, by Malles, after Vangorp, £131 5s.; and *The Sensitive Plant* and companion, by Nutter, after Westall, £131 5s. A set of the "Recruit" series (4) by Keating, after Morland, ran up to £399; whilst an impression of *What you Will*, by and after J. R. Smith, secured £252; *The Shepherdess*, by I. Hogg, after Wheatley, £115 10s.; *Going to School* and companion, by C. Turner, after Maria Spilsbury, £136 10s.; and *Mrs. Mills*, by J. R. Smith, after G. Engleheart, £152 5s. Two plates by Schiavonetti, from Wheatley's "Cries," went for £141 15s. They were *Milk Below*, *Maids*, and *Primroses*. £162 15s. purchased an example of *Milkmaid and Cowherd*, by J. R. Smith, after Morland; and £115 10s. a pair of *The Stormy Night* and *The Morning after the Storm*, by W. Ward, after W. R. Bigg; whilst amongst the uncoloured plates, a first state of V. Green's mezzotint of *Sir J. Reynolds*, after the P.R.A., netted £189. A few sporting sets were offered, one of *The Beaufort Hunt* (8), by H. Alken, after Hodges, running up to £483.

Furniture

MESSRS. KNIGHT, FRANK & RUTLEY secured 350 gns. for a grand piano by Erard, in king- and tulip-wood case with ormolu mounts; 51 gns. for a Chippendale bow-fronted sideboard; 40 gns. for an old French dressing-table of carved bone; and 37 gns. for an old English bracket clock in mahogany case.

Two nearly similar Charles II. chairs, fashioned from walnut, with cross-stretchers, aroused a minor competition at King Street on March 31st, the hammer descending on respective bids of £136 10s. and £84. A 33-in. chiming bracket clock, by one of the London Grants, in satin- and rose-wood case, totalled £141 15s. A seventeenth-century French oak credence, 68 in. high, 39 in. wide, made £152 5s. on another day; and an old English lacquer cabinet on Chippendale gilt stand, 44 in. wide, £199 10s. During April, an oval mahogany writing table of Adam design, 5 ft. wide, went for £120 15s. At a sale held at Highgate by Messrs. Sturt & Tivendale, a Louis XV. marqueterie commode, 3 ft. 6 in. wide, netted £250. The contents of Coombe Park, Whitchurch, were dispersed by Messrs. Knight, Frank & Rutley to good advantage. A Sheraton mahogany bookcase, 5 ft. 2 in., realised £168; an Elizabethan oak bedstead, £115 10s.; an ebony cabinet, with ormolu mounts and mosaic panels, 5 ft., £241 10s.; and a Louis XIV. Buhl writing table, £157 10s.

Pottery, Porcelain and Glass

A COUPLE of interesting Lambeth plates realised £462 at Christie's on the last day of March. They were decorated with classical subjects in blue, with coats of arms and amorini in polychrome round the borders, and possessed a diameter of 10 in.

At Sotheby's, £80 was given for a Chinese "ruby-backed" plate, painted with a female Immortal, deer, and attendant, 8 in. diam.; whilst at King Street two bids of £84 secured respectively an old Worcester vase, 8¼ in. high, and ditto oval soup tureen with cover and stand. Ten old Worcester dishes ran up to £168; a pair of Chelsea candelabra, 12 in. high, £105; a set of three Bow vases and one cover, £252; a pair of Sèvres "Trembleuse" cups and saucers, painted with quay scenes by Morin, 1764–5, £78 15s.; and a Delft fluted oviform jar in colours, mark of Adrian Pynaker, 11 in. high, £136 10s. The Hon. C. Vavasseur Fisher's three Plymouth mugs, from the Trapnell collection, made £262 10s.; Bow vase and cover, painted with Watteau figures, 12½ in. high, £194 5s.; two sets of three Longton Hall vases and covers, £304 10s. and £131 5s. respectively; and a pair of heart-shaped Chelsea vases, with Watteau subjects (gold anchor mark), 9 in. high, £367 10s. From other sources, famille-verte dishes (Kang-He) of 20 in. diam. and over made £315 and £220 10s.; whilst a pair of powdered-blue bottles of the same period, 8 in. high, secured £273; and a famille-verte beaker, 16 in. high, £325 10s.

A glass service of some one hundred pieces, cut with horizontal bands and diamond ornament, belonging to Sir Alfred Jodrell, went for £152 5s. at Christie's. But the most interesting glass sales took place as usual at Sotheby's. £235 secured a Jacobite glass, engraved with a portrait of Prince Charles Edward Stuart, and "Audienter Ibo," 6¼ in. high, similar to one in the Cater collection, dispersed in December last. Belonging to Miss M. E. Searle, a drawn Jacobite glass, inscribed "Redi," 6 in. high, made £72; a goblet with ogee bowl on a fine red, white, and blue twist stem, 7¾ in., £40; and a taper-holder, 6 in., £49.

Silver

THE selection of silver belonging to the late F. E. Beauclerk, which came up at King Street on March 30th, was not very stimulating, although two lots were choice. The larger of these, a bell-shaped salt in three divisions, the uppermost forming a muffineer, 11 in. high, 1619, maker's mark, H. M. monogram, secured 460s. per oz. for its 13 oz. 1 dwt. The smaller, a cow cream-jug, 1765 (4 oz. 10 dwt.), mustered 110s. per oz. A few interesting items appeared with the miscellaneous properties, and were sold at "per oz." These were a potato ring, by William Thompson, Dublin, *circa* 1780 (17 oz. 18 dwt.), 165s.; a cylindrical caster, 6¼ in. high, 1690 (6 oz. 18 dwt.), 175s.; a circular trencher salt, 3½ in. high, 5½ in. diam., by John Phillips, Dublin, 1696 (7 oz. 17 dwt.), 290s.; a beaker, 4 in. high, 1637, maker's mark, R.B., with mullet below (7 oz. 5 dwt.), 210s.; a chased porringer and cover, 6¾ in. high, 1658, maker's mark, F.L., with a bird below, and I.N. with the same (25 oz. 11 dwt.), 200s.; an embossed and chased

tazza, by Geo. Mangy, York, 1662, 2½ in. high, 10¾ in. diam. 19 oz. 2 dwt., 120s.; a pair of waiters, by Richard Rugg, 1776, 7½ in. diam. (23 oz. 19 dwt.), 120s.; and a pair of silver-gilt cups, by P. Harache, 1688, 2¾ in. diam. (7 oz. 2 dwt.), 310s. A curiosity was presented in a beaker, 3½ in. high, 1717, engraved with Charles in the oak, and, "To all that are and dare be loyall in the worst of Times" (4 oz. 13 dwt.), which netted 200s. per oz.

Books

TWO dispersals at Messrs. Sotheby's rooms made the month of March one of great import to book collectors, the first being the three days' sale of a selected portion of the library at Wilton House, Salisbury, the property of the Earl of Pembroke, while the other consisted of thirty-four items from the library of that famous bibliophile, Henry Yates Thompson.

The Pembroke books, which were catalogued in some 525 lots, comprised some rare Americana, English literature of the Tudor and Stuart periods, and numerous devotional and controversial works by English and Scottish writers, and the total realised (£11,452) is an indication of their general high interest. The *clou* of the sale was reserved for the third day, when a first edition of Philip Vincent's *A True Relation of the late Battell fought in New England between the English and the Salvages*, printed in 1637, reached the high figure of £660. This work, which is of excessive rarity, is practically unique in this condition. On the same day numerous other books attained three figures, amongst them being Sir Philip Sidney's *An Apologie for Poetrie*, first edition, 1595, £[illegible]; Captain John Underhill's *Newes from America*, 1638, £495; William Penn's *The Frame of the Government of the Province of Pennsylvania*, 1682, £104; George Puttenham's *The Arte of English Poesie*, 1589, £220; and a collection of ten grammatical works in Latin, printed by Wynkyn de Worde, £155. On the first day the outstanding feature was a copy of Richard Eburne's *A Plaine Pathway to Plantations*, 1624, which realised £450. Other items worthy of record sold on this day included a copy of the second edition of John Eliot's *Indian Bible*, 1680, £265; and Sir Edward Dyer's *The Prayse of Nothing*, 1585, £300, apparently the only other copy known apart from that in the Bodleian Library.

Finally, mention must be made of Stephen Gosson's *The Schoole of Abuse*, first edition, 1579, £490; *The Fyftene Joyes of Maryage*, printed by Wynkyn de Worde, 1509, £285; and Thomas Heywood's *An Apology for Actors*, 1612, bound up with another work, £210. Though the last-mentioned sale exceeded that of the Yates Thompson MSS. in magnitude, the latter far surpassed it in relative importance, the 34 lots producing the enormous aggregate of £77,965. This is not the first selection of works from this famous library that has appeared at Sotheby's, a number having been sold in June last year.

Space will not permit of a record of every lot sold, though practically every one is deserving of mention. Taking the manuscripts first, we give the more notable in tabulated form:—

Title	Date	Remarks	Price
			£
The Life and Miracles of St. Cuthbert	Twelfth century	With 46 full page miniatures	5,000
Canon Psalter	Thirteenth century		4,100
The Salvin Horæ	Thirteenth century		2,000
Apocalypse with the Commentary of Berengandus	Thirteenth century	With 152 miniatures	5,700
De la Twyere Psalter	Fourteenth century	With 13 full page miniatures	1,950
Psalter of John of Gaunt	Fourteenth century	With 13 miniatures	4,000
Hours of Elizabeth, Queen	Fifteenth century	Bears signature of Queen of Henry VII.	4,000
The De Grey Horæ	Fifteenth century		1,270
The Wingfield Horæ	Fifteenth century	With 46 miniatures	2,200

The manuscripts were followed by eight books printed on vellum, the most notable of which were *Justinianus Institutiones*, printed at Mainz, 1468, £1,400; Pliny's *Historiæ Naturalis*, printed at Venice, 1472, £1,200; and *Valturius De Re Militari*, Verona, 1472, the second book printed at Verona, and the first book printed in Italy, from Italian woodcuts, £1,200.

The sale concluded with twelve French and Italian MSS., eight of which realised prices running into four figures.

Title.	Date	Remarks	Price
			£
Bible Historiale, by Guyart des Moulins	Fourteenth century	French	1,250
Vincent de Beauvais: Speculum Historiale, 2 vols.	Fourteenth century	French, with 708 miniatures	6,700
Boccaccio: Des Clercs et Nobles Femmes	Fifteenth century	French, with 48 miniatures	8,000
Horæ of René of Lorraine	Fifteenth century	French, with 40 miniatures	4,800
Psalter of Pedro, King	Thirteenth century	Italian, with 200 miniatures	8,000
Psalter of Cosmo de Medici	Fifteenth century	Italian	[illegible]
Breviary of Duke Hercules of Ferrara	Fifteenth century	Italian, with 43 miniatures	1,800
Horæ of Dionora, Duchess of Urbino	Sixteenth century	Italian	2,700

"SATAN REBUKING SIN"

Mr. Nevinson repudiating Advanced Art

To the Editor of THE CONNOISSEUR.

SIR,—Your first protest against the Imperial War Museum I considered so feeble that I utterly ignored it, in spite of the fact that you tried to ram down my throat a lot of dirty "art theories" of Post, Neo, ists, and isms, theories from which I am always endeavouring to disassociate myself.

As you have deliberately accused me of various forms of art perversions (which I despise more thoroughly than yourself), you must allow me to state that, quite apart from the results I may or may not attain, my pictures are the result of continuous and constant hard work from nine to six each day, usually six days a week, but often seven, in addition to black-and-white work at night. Since the age of twelve, when John Fulleylove, R.I., first grounded me and taught me the necessity of draughtsmanship and technique, and with whom I first learnt a little of the glory of the Old Masters, I have constantly worked to overcome incompetence, worshipped at the shrine of nature, and steeped myself in the works of the past in most of the galleries of Europe and America. I think you, as editor of THE CONNOISSEUR, should trouble to know a little more before you state as facts a mass of vague generalities and mean innuendoes against the honesty and sincerity of artists who, in your opinion, suffer from technical shortcomings. However, why place me among the painters of freak pictures? Surely all my paintings owned by the Imperial War Museum are straightforward, honest performances, absolutely realistic statements—records if you like. I hate all the freak stunting, the mad craze to do something different from anyone else, this mania for so-called individuality. I prefer to remember the Madonnas of the early Italians, or the absolute academic laws of the Chinese painters. Surely all art history has proved that to find individuality you must lose it.

However, no matter how ignorant your first article may have been as regards æsthetics, surely you will admit you descended to very ungentlemanly means of attack when you accused the artists of the Imperial War Museum, not only of being insincere, dishonest bunglers, hiding their incompetence by stunting, but of being cowards "who stayed at home." I think that my experience of vilification, vulgar abuse, and caddish innuendo from which I, most of all contemporaries, have suffered from journalists, art critics, and similar art parasites, who earn their living by throwing filth at the sincerity of artists, knows nothing to equal this. Even I have never known such an ungentlemanly lie used against me, or any of the other artists, of whom you do not happen æsthetically to approve. It will be sufficient for me to state the following for your readers to judge that your attack obviously emanates from something besides æsthetic dislike or prejudice. Every one of the men you attacked volunteered and served either in the ranks or as officers on various fronts from 1914–15 to 1918, with the exception of those who were over age. I myself am a Mons Star man, and am permanently broken in health as the result. How dare you say we have had no experience of fighting?

I may also add that if ever I did make a statement of the horrors of war, it was immediately censored by the military at G.H.Q. I suppose that you were one of those mean-minded persons who dismissed my censored pictures in my war exhibition as stunting or advertising; if so, as usual, you were utterly wrong.

I am sorry to confound you so completely by these facts, but I do feel that the editor of THE CONNOISSEUR should know more and abuse less.—Yours, etc., C. R. W. NEVINSON.

P.S.—As you probably think I am a liar, I am prepared to prove absolutely all these facts, should you have the impudence to try and defend yourself by casting doubts on my honesty, as you have already cast doubts on my honesty as an artist.

The Editor's Reply

The vehemence of Mr. Nevinson's letter is less astonishing than its misconception of facts. If he will re-read the articles, he will find that I make no allusion to his pictures in connection with the Imperial War Museum, and cast no reflections against the courage of any artist. I am not interested in the latter matter, it is quite outside my province. My business is with works of art, not with the bravery or otherwise of the men who produce them. What I object to is that the Museum authorities have given an excessive proportion of their space to the "representations of the men who stayed at home," etc., instead of to pictures representing our troops in the battle-line. This reflects on the subjects of the pictures, but not on their producers. Had I written "representations *by* the men who stayed at home," it would be a different matter.

Mr. Nevinson's second paragraph states: I have deliberately accused him of various forms of art perversions, which he despises more thoroughly than myself. As in the whole of the articles there is only one mention of Mr. Nevinson's work, I will quote it in full: "When Van Gogh or Matisse imitated the work of children, they were not expressing their own feelings,

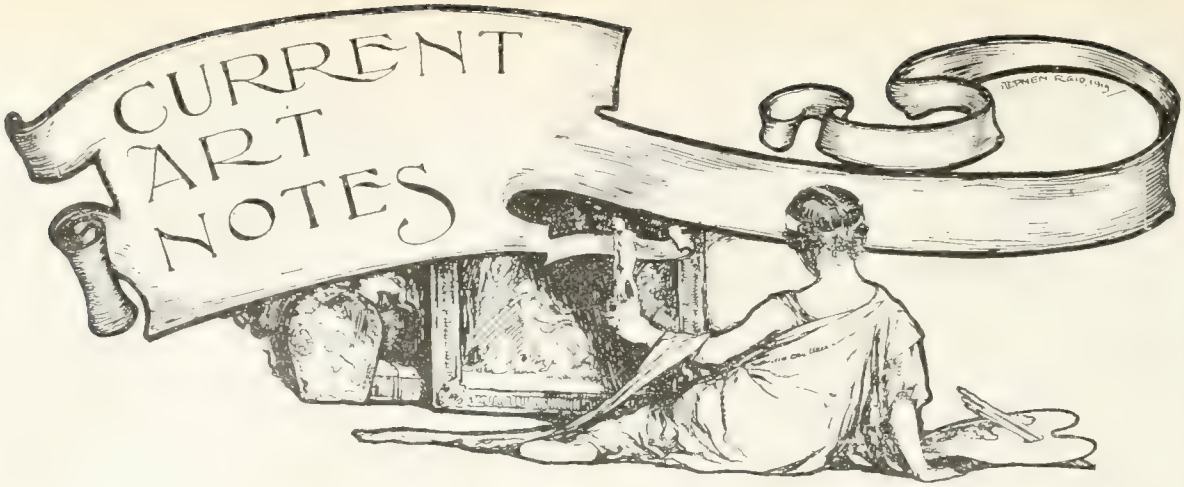
but were trying to depict nature from an artificial standpoint. The inspiration of the battle-pieces of Mr. Wyndham Lewis and some of Mr. Nevinson's is equally artificial. These artists make no attempt to interpret nature through the medium of their emotions, but substitute artificial conventions for natural forms, and paint their pictures accordingly." This assertion was contained in my article on "Spurious Art," appearing in the March issue of THE CONNOISSEUR. It dealt, not with Imperial War Museum, but with modern advanced art, and there was only one reference to this latest of Government institutions. It will be noticed that I explicitly confine my criticism to "some" of Mr. Nevinson's pictures. The ones I had in my mind were those like *Returning to the Trenches* and *The Bomber*, publicly exhibited during the war, in which portions of the figures of the men depicted are expressed by arbitrary geometrical forms. If Mr. Nevinson now repudiates these as a type of "art perversion" which he has thought better of and discarded, I heartily congratulate him on his change of mind; but if Mr. Nevinson maintains that these are "absolutely realistic," I differ entirely. As we are not likely to bridge our differences on this point, I would suggest that he should permit me to insert illustrations of them in THE CONNOISSEUR, and so allow its readers to judge between us.

The statements put in my mouth by Mr. Nevinson, reflecting on the courage of artists, have no foundation whatever in anything that I have written or said; and the only allusion bearing on the subject, that I can find, is the following: "Well-known artists have been sent broadcast to everywhere except the fighting lines, with the result that there is no pictorial record of a single battle." Here it will be seen that I cast no aspersions whatever on the artists, but only lament that they were accorded no opportunity of painting scenes of vital interest to the community. Lest Mr. Nevinson should think that my original statement casts an innuendo upon his military achievements, I hasten to reassure him. When I spoke of well-known artists, I was not thinking of him, but of men of the calibre of Mr. Sargent and Sir William Orpen.

Mr. Nevinson appears to think that I doubt his industry: I have never doubted it. The quantity of work he turns out would alone suffice to remove any qualms on this point. When he offers to prove that he works with a mechanic's regularity for an hour longer per diem than a mechanic, I hasten to say that I not only believe him, but have always imagined that his productions were turned out under some such regime. I am alleged to have impugned Mr. Nevinson's sincerity; I have nowhere made the slightest reflection on it. I admit that I do not regard all the exponents of every advanced art movement as sincere—no more does Mr. Nevinson, judging from his assertion that he despises various forms of these art perversions more thoroughly than myself—but I still hold, as I admitted in my article, "that probably many exponents of these cults believe in them." As it may restore Mr. Nevinson's ruffled equanimity, I assure him that I have never suspected him of wilful artistic mendacity. His movements from cult to cult, like a butterfly alighting on a succession of flowers, suggests not so much insincerity as the shallow enthusiasm of youth, ever ready to seize upon a new hobby, and readier still to drop it after a brief interval.

Having disposed of the statements inaccurately attributed to me by Mr. Nevinson, I shall next deal with what I did say. The criticism on Mr. Nevinson alleges that the inspiration of some of his battle-pieces—not those in the Imperial War Museum—is artificial, or, to put it more bluntly, that they do not represent nature and are not intended to represent nature. There is nothing to retract in this; the fact is notorious. Mr. Nevinson says that he is always endeavouring to disassociate himself from "a lot of dirty 'art theories' of Post, Neo, ists, and isms," but why blame me for the connection? The culprit, if any, is Mr. Nevinson's admirer, Mr. Konody, who has classified him at various periods in his career as a Post-Impressionist, a Neo-Primitive, and a Vorticist, placing the war pictures to which I have alluded under the label of Vorticism. To whatever style they belong, I consider them poor art based on mistaken and illogical principles. I may be wrong in my ideas, but so long as Mr. Nevinson places such works on public exhibition, I consider myself entitled to say what I think about them. Moreover, I hold it my duty to speak out, for I consider such works exercise a highly deleterious effect on art. They hold out ideals ignoring beauty, truth, and craftsmanship, and may be produced without competent command of either draughtsmanship or colour. Their destructive influence is well exemplified in Mr. Nevinson's works belonging to the Imperial War Museum. In these the artist desired to produce "straightforward, honest performances, absolutely realistic statements." Can he be said to have succeeded when his trench-banks frequently appear to be composed of cardboard and his skies are not less solid than the aeroplanes gummed to the glassy surface: when nearly every portion of his work is characterised by the same metallic texture, and he can produce the gross misshapen caricatures illustrated in a *Group of Soldiers* as typical representatives of the British army?

It is unnecessary to take serious notice of Mr. Nevinson's disparagement of critics as "art parasites." Criticism is an art in itself. Should Mr. Nevinson ever master it, he will learn that he can say what he feels—say it strongly and yet express himself like a gentleman.—C. REGINALD GRUNDY.



THE greatest innovation in this year's Academy is that another room—the sixth—has been given over to sculpture. An unusually fine display of works in this *métier* might have justified the alteration, but unfortunately the sculpture in the exhibition is distinctly below the average, and, though shown on better conditions than ever before, hardly repays the special attention bestowed on its arrangement. The result of the innovation is that though over fourteen thousand unprivileged works—a larger number than ever before—were submitted to the Hanging Committee, the exhibition is the smallest that has been held since the Royal Academy was allocated to its present quarters in Burlington House. The catalogue numerates only 1,477 items, about a thousand below the average immediately preceding the war. The consequences resulting from such a small representation of the national art in the one exhibition, supposed to be specially devoted to its display, are dealt with in another column. Suffice it to say that though the general effect of the exhibition is improved by the absence of overcrowding, it is less interesting on the whole than many of its predecessors. One may sum it up as a small exhibition, containing fewer bad pictures than usual, but undistinguished by any examples showing either great originality or imagination. The spectator will search in vain for any outstanding works to be handed down by fame as the pictures of the year. The sculpture generally is poor; the water-colours and black-and-white work conform to lower standards than those set by the exhibitions of the Royal Societies of Painters in Water-Colours and Painter-Etchers, and though the technical qualities of the oil-paintings is slightly above the average, their interest generally is in inverse proportion to the size.

The Royal Academy

RECRUITING IN THE GUILDHALL BY SIR CHARLES WAKEFIELD, LORD MAYOR OF LONDON, 1915-16
BY FRED ROE, R.I. AT THE ROYAL ACADEMY

The poverty of British artists in higher imaginative qualities was never more completely shown than in the lengthy array of official canvases commemorating the events and ceremonies in connection with the Treaty of Peace. Sir William Orpen is the only painter dealing with such scenes who has come through the ordeal without damage to his reputation, and he has succeeded, not by mastering the problems set him for solution, but by evading them. His two pictures, *A Peace Conference at the Quai d'Orsay* and *The Signing of Peace in the Hall of Mirrors, Versailles*, are chiefly interesting because of their magnificent still-life painting. In both instances he has rendered the sumptuous decorations of the great apartments, in which the representatives of the great Powers were assembled, with a delighted appreciation of their beauties, recording their height, their spaciousness, and the beautiful detail of their ornamentation, with supple, sentient brush that leaves nothing of their glories unrevealed. But when it comes to the real theme of his pictures, Mr. Orpen is less happy. He has pictured the august congress as a row of little marionettes at the foot of each canvas. The likenesses are there, but they are the likenesses of a caricaturist; the figures are dwarfed by the size of the apartments, and look insignificant.

The narrow dimensions of the fore-cabin of H.M.S. *Queen Elizabeth* would not allow Sir John Lavery to fall into a similar error in his representation of *Admiral Sir David Beatty reading the terms of the Armistice to the German Delegates*, assembled there at Rosyth, Nov. 16th, 1918. But his picture of the event may be regarded as a failure. The artist appears to have been no more interested in the figures of the British and German representatives than in the paint-work and electric lighting of the cabin, with the result that a camera would probably have given a more convincing and thrilling picture of the scene. Mr. Herbert A. Oliver is equally prosaic in his canvas, covering nearly two hundred square feet of wall-space, representing a *Sitting of the Supreme War Council, Versailles, 1918*. Some skill is shown in the arrangement and lighting of this gigantic work, but not one face in all the assembly grasps the imagination. Had the work been a quarter the size, it would have been more successful, because the interest would have been more concentrated; as it is, the spectator finds no attraction to focus his attention on any portion of the dreary canvas. A third failure is Mr. George Harcourt's *Peace Procession* (*V.A.D.'s passing the King*), while a fourth is the large panel by Mr. Frank O. Salisbury of *The National Peace Thanksgiving Service on the Steps of St. Paul's*. In this the artist has tried to combine decorative effect with realism, and has failed to achieve either, the portraits being unconvincing, and the general effect of the picture vulgarised by the artist's insistence upon too much unessential detail. Mr. Gerald Moira does better in another theme characterised by rich ecclesiastical vestments. This is *Blessing the Gospelles, All Saints', Margaret Street, St. Peter's Day, 1919*. The painter probably has had a freer hand in executing this work, and has composed the rich vestments of the church dignitaries into a homogeneous whole, glowing with colour and marked by strong characterisation. Still another representation of a public function, Mr. Fred Roe's *Recruiting in the Guildhall by Sir Charles Wakefield, Lord Mayor of London, 1915–16*, an echo of the earlier days of the war, is at least marked by animation and pleasantly toned colour. The artist has depicted the Lord Mayor swearing in a batch of recruits, who have hands above their heads to take the oath of enlistment. Various city officials and officers form an effective group with Sir Charles. The portraits generally are good, and the artist has invested his theme with some dramatic interest.

As usual, nearly a third of the oil-paintings at the Academy are portraits, some of them, by the addition of interesting interiors or other adjuncts, masquerading in the guise of genre pictures. Of these "conversation pieces," as Hogarth would have called them, the most dainty is Sir John Lavery's *Convalescent*, showing the interior of a bedroom, with Lady Lavery, charmingly attired in yellow silk, reclining on the bed, entertaining two lady visitors, while in a mirror hanging on the wall one catches the reflection of Sir John painting the scene. The colour and handling of this are most attractive. Gold is the predominant hue, the silken bedspread, occupying the central portion of the work, being of this colour, which is further continued in the patches of sunlight on the wall. The vivid green of a chair-cover and the scarlet of one of the lady visitors' hats form contrasting notes in a highly successful harmonic arrangement. Mr. Glyn Philpot, in his *Rice Family*, showing a father and son engaged in drawing the mother, who is sitting as a model, has aimed for too great simplicity and naturalness. The component parts of the pictures—the figures especially—are firmly drawn and painted, but neither the arrangement of colour nor line are happily balanced. The figures do not appear sufficiently connected, and the picture as a whole has rather the appearance of the enlargement of a snapshot photograph than of a piece of artistic composition. Master Rice is also obviously the model for *The Student with the Book*, by the same artist; and here, again, powerful technique has been unable to atone for the baldness of the composition, the ugliness of the sitter's modern costume being insisted upon without any relief or contrast being afforded by the severely plain background. Mr. Charles Sims shows beautiful passages of colour in his group of *The Hon. Esmond Harmsworth, M.P., and Mrs. Harmsworth*, seated on a balcony overlooking a beautiful vista of the Mediterranean Sea and headland, and yet the scene is a little too pretty to be quite convincing. It suggests and recalls advertisement posters of the "Sunny South," not presented in such choice pigment, but nevertheless attaining a similar effect. A small picture of *Mrs. John Brown and Daughters*, by Mr. David Alison, though a little wanting in colour, is perhaps the best exposition of the Hogarthian "conversation piece" in the exhibition. Both the sitters and their surroundings are admirably painted and arranged, and the former are naturally and easily posed and well characterised.

Of single-figure portraits there are no end, and but few give token of advance or retrogression, or, indeed, movement of any kind, in the art of their painters. Mr. J. J.

Shannon exemplifies the traditions of the eighteenth-century school in half a dozen pictures of ladies; Sir Arthur Cope shows his usual power of characterisation and Orchardson-like colour in several portraits of gentlemen, of which his *E. R. Whitwell, Esq.*, is one of the most forceful works that he has painted; Sir Frank Dicksee expresses feminine prettiness and dainty drapery in two or three highly finished canvases; while the examples representing the late Arthur Hacker are stronger and more virile than usual, having probably gained through the deceased painter being unable to add those finishing touches that frequently made his work look over-laboured. Sir William Llewellyn suffers from a similar failing, the firm drawing and handling of his well-characterised portraits being more or less disguised by their smooth, high surface finish. Mr. W. W. Ouless, Mr. George Harcourt, Mr. R. Jack, and Mr. Solomon J. Solomon, all send thoroughly competent work in their respective styles, but show no fresh developments. Sir William Orpen has progressed in the direction of great suavity; his single portraits no longer caricature his sitters. A little distinction and individuality has perhaps been lost by the change, for his likenesses, clever and virile as they are, appear made to conform to an artistic colour formula which cannot be in every case in accordance with the personal idiosyncrasy of the sitter. He paints all his subjects with ruddy countenances against a background predominantly orange in tone; a contrasting note of blue or green is generally introduced, and the whole colour-scheme kept in place by a patch of vivid scarlet, for which a chair-cover serves as an excuse. Among his portraits, that of *Mr. Leslie* may be singled out for its easy and natural pose, and the one of *Sir Clifford Allbut* for its simple dignity.

One is afraid that Mr. Charles Shannon is already too much of an old master ever to become one, so far as portraiture is concerned. His *Miriam*, a picture of a girl seated on the floor, backed by a screen, is attractive, and undeniably attains that intangible quality known as distinction. Yet its tonal quality is already on the dark side; there is no reserve left for the blackening effects of age, and every change must result in its deterioration. Among the works by outsiders, Miss Flora Lion's portrait of *Madame Merry del Val, wife of the Spanish Ambassador*, may be regarded as one of the pictures of the year. The lady is represented in mantilla and traditional national costume, unconventionally posed, and the blacks of her lace mantilla and dress are rendered with fine quality. There is a suggestion of Goya about the handling of the work, and an attractive savour of romance about its setting. Altogether it is a picture that lingers in the memory. Mr. Harold Speed contributes an attractive picture of the *Rt. Hon. T. F. Halsey, P.C.*; Mr. R. G. Eves a well-characterised portrait of *General Townshend*; and Mr. Seymour Lucas a dignified likeness of *Lieut.-Col. Sir George Elliot, M.P.*

Mr. Alfred J. Munnings, with his equestrian portraits, comes into a category that he has made almost exclusively his own. The *Portrait of the Artist's Wife*, mounted on a hunter, is both the most dainty and the most completely satisfying, and after this comes the picture of *Major Eric Bonham, M.V.O.*, on a grey charger. Mr. Munnings always attains a delightful appearance of ease and freedom in his work, and is showing greater variety of coloration than formerly. His failing is a strong tendency to sketchiness, so that few of his pictures fail to give an impression that they could be carried further with advantage. This was less marked in his picture of *Epsom Downs, City and Suburban Day*, showing a gipsy encampment near the race-course, than in the *Taggs Island*, a Thames-side scene.

Of animal painters we have far too few at present. The death of Mr. Riviere has removed one of the most accomplished from the list. The picture representing him in the present display, though containing a dog, attains its chief interest from the human figure *Michael*, the old shepherd of Wordsworthian fame. It is a highly wrought canvas, distinguished by its refined and finished handling. The late J. M. Swan's mantle has fallen on Mr. Arthur Wardle, whose *Where Icebergs Crush and Moan* shows the long-backed lithe forms of three polar bears swimming in a polar sea. It is marked by a fine knowledge of the animal forms and good colour. Mr. Peter Graham's Scotch cattle are but incidents in his Highland landscapes which are strongly reminiscent of former work; and Mr. Arnesby Brown, though he introduces sheep in his pictures of *The Mouth of the River* and *The Shadow*, uses them merely as patches of colour to relieve the straight lines of his compositions. The most interesting of his works is the *Gathering Clouds*, in which no animal life is introduced. The chief charm of the picture is in its fine sky, which, though stated rather broadly, is simple and impressive. A contrast to this is Mr. Sims's *Landscape*, with its delicately and subtly expressed mackerel sky and its observation of detail in its tree-forms. It is perfectly true to nature, and the setting is far from romantic, and yet it appears so environed in a fairy-like atmosphere that one would not have been surprised had the artist introduced a few elves in the foreground.

Among professed landscape painters, Mr. B. W. Leader still pursues the even tenor of his way; Mr. Joseph Farquharson gives us his usual picturesque sunsets lighting up flocks of sheep driven over snow-clad pastures and through late autumnal forests; and Mr. Yeend King, without changing style or outlook, has, in *Watching the Trout*, given a more solidly painted picture with better colour than usual. Mr. Adrian Stokes is inclined to be a little flimsy in his Italian scenes, light and sparkling as they are. Mr. Bernard Priestman, too, has adopted a less solid style, and his colour is sometimes forced into higher keys than those of nature. Mr. H. Hughes-Stanton is less heavy in his handling than formerly, combining his old strength of colour with greater delicacy and atmospheric feeling. His *Autumn, North Wales*, showing a brook emerging from a leafy glen, its sparkling waters lighted up by the warm golden sky, is one of the best works that he has painted. *Bursledon on the Hamble River, Hants*, by the same artist, shows a projecting corner of waste land dotted over by laid-up boats and fringed by blue river waters shimmering in the sunlight. It is placid and pleasant and marked by attractive colour. Mr. Oliver Hall's *Shap Moors* barely justifies his election to an

Associateship. Big in feeling and imbued with an impressive air of solitude, it is wanting in colour, both vegetation and sky all looking faded. Mr. Philip Connard's landscapes are attractive in everything but colour, but there seems no warmth in his sunlight and no brilliancy in the hues he employs. A similar comment might be made on this artist's two portraits of *Fanny Fillipi Dowson* and *Miss Mimpress*. They are well drawn, set down in lucid, fluent, and sentient brushwork, but there is no brilliancy in their colour, and they achieve cleverness without charm. Sir David Murray contributes several landscapes, among which may be singled out for special commendation his light-toned view of *Grimesta, Isle of Lewis*, distinguished by refined colour and atmospheric suggestion; and his picture of Clovelly. Mr. George Clausen is very good this year, his four small landscapes being redolent of sunlight and full of delightfully true and unforced colour. The *Roadside Tree*, with its group of happy children below, is perhaps the most attractive; but the others are equally successful from a strictly artistic standpoint.

PORTRAIT OF HER EXCELLENCY MADAME MERRY DEL VAL, WIFE OF THE SPANISH AMBASSADOR AT THE COURT OF ST. JAMES'S. EXHIBITION AT THE ROYAL ACADEMY. [COPYRIGHT, WALTER JUDD, LTD.

There are not very many seascapes. Mr. Julius Olsson has several coast scenes with tumbling waters sparkling in sunlight and moonlight. These show no fresh development of outlook, but are marked by more assured and fluent technique, the *Sunken Reef* being probably the finest work the painter has yet produced. Mrs. Laura Knight, in *Lamorna Cove*, depicts a stretch of the vividly blue-green sea off the Cornish coast, realised with great force, so as to form one of the strongest and most brilliant pieces of coloration in the exhibition.

Some of the figure pictures in the Academy are falling back into the lines of former days. Mr. Richard Jack recalls Waterhouse in his *Love Tunes the Shepherd's Pipe*, but though the theme is similar to some of those of the older painter, the treatment is transfused with naturalism. Mr. Waterhouse's nymphs and shepherds could hardly have existed outside the pages of a fairy tale, whereas Mr. Jack's might be living personages. The difference is not all gain, however, for with realism there escapes something of the feeling of transfusing Mr. Waterhouse's pictures. Mr. Stephen Reid, in *The Consecration of Reading Abbey by Thomas à Becket*, is reminiscent of Abbey, though hardly possessing that painter's dexterous and effective handling of his pigments. The scene is well composed, and makes a pleasing ceremonial picture. Mr. Henry Morley's *Death of Hyacinthus* is a curious medley of classical and modern figures successfully composed together without incongruous feeling and carried out in a pale but harmonious key of colour. A dainty

phantasy, *Love in the Alps*, with a slender little cupid perched on a moss-covered stone amid a frowning solitude of rocks and snow, is a pretty conceit deftly and delicately executed. Mr. Vivian Forbes has spoiled a good conception in his *Nature, Man and Poetry* by imperfect realisation. The figures of "Poetry" and "Man" are insufficient, and "Nature," represented by two hands emerging from a rock and clasping the figures in its embrace, appears a formless monstrosity. Mr. Stanhope Forbes gives a realistically treated Cornish fisherman's home in *The Saffron Cake*, well painted but uninspired. Miss Anna Airy goes in for rather cheap melodrama in her *Pay or Quit*. Mr. Henry Tuke contributes two or three of his beautifully realised pictures of bathers, and Mr. Henry Woods contributes a charming fancy half-length of an Italian girl, called *Celestrina*. Mr. Walter W. Russell's portrait of *Mr. Minney* may be regarded as a subject picture, for it derives its attraction, not as a likeness of the recently deceased model, but for its suggestion of a character from the pages of Dickens suddenly emerging into actual life. It is an amusing and cleverly painted work, but its humour owes at least as much to the sitter as to the artist. The *Oratio Obliqua* of Mr. Walter Bayes, a picture of a cinema theatre on about half the scale of life, is the most successful among the Brobdingnagian canvases of the exhibition. The composition is original; the dominant colours, blue and green, are carried in different tones throughout the canvas, and the numerous figures introduced are realised with much quiet humour. Its only failing is its size. One does not see the need for such a large canvas when the subject might have been as adequately set down in a quarter of the space.

Battle pictures are comparatively few. Mr. W. L. Wyllie is represented by several of naval engagements, including one of the *Sinking of H.M.S. Invincible*, in which a huge column of water rises above the submerged remains of the great ironclad; Mr. H. S. Power repeats his last year's success, but does not improve on it, with his *Battle before Villers-Bretonneaux, August 18th, 1918;* Mr. Fred Roe shows attractive colour in his well-arranged group of *The 15 Gloucesters at Hebuterne;* and Mr. Fred Leist gives what one fancies must be a vividly realistic idea of *The Taking of Mont St. Quentin by the 2nd Australian Division, August, 1918.* The whole face of the Mont is bare to view, but, instead of dense columns of men charging against a visible enemy, one sees a few scattered men emerging here and there from the shelter of the trenches and falling before the bullets of an unseen foe.

Religious subjects are more numerous than usual. Mr. G. Spencer Watson gives a sumptuously coloured version of *The Three Wise Kings* adoring the Infant Christ, Who is seated on His mother's knee, at the entrance of a cave, with Joseph standing behind. The artist has clothed the men of the East in gorgeous raiment, tapestring the rocks and carpeting the floor in front of them with gaily hued flowers. The effect is exceedingly rich and well sustained, and makes a fine piece of pictorial decoration. The *Wise and Foolish Virgins* of Mr. C. C. Shannon is more austere and sedate. The virgins are standing or reclining on a river bank in a loosely knitted composition distinguished by many beautiful passages, but hardly impressive as a whole. Mr. R. Anning Bell's *And the Women stood afar off beholding these things* is marked by deeper religious feeling than either of the other two works, yet is, perhaps, the least successful of the three. The figures are crowded so closely together that they appear like a solid mass of which it is difficult to distinguish the various components. The colour-scheme of the work is deep-toned and impressive.

The sculpture should be seen to much better advantage than in former years, as the space allotted to it has been increased by twenty-five per cent., and the actual number of exhibits diminished. The general effect, however, is not so attractive as last year, one imagines, because many of the best known sculptors are engaged on works too large to be shown at the Academy. The system of showing portions of these is not altogether satisfactory to the artist. Thus the four realistic groups by Sir Goscombe John, which are to form part of the Port Sunlight War Memorial, are too naturalistically treated to be entirely happy in themselves, but, combined with the other and contrasting portions of the memorial, they may admirably serve the purpose for which they are required. On Mr. Gilbert Bayes' "Not to-day only, but the future thanks thee," judgment, too, must be suspended, for this is part of the Law Society's War Memorial. The panel represents a group of children admirably arranged and balanced, but looking a little flat and wanting in relief when shown by itself. Mr. Charles L. Hartwell's "Britannia protecting the small nations" is a group detached from the War Memorial, Commercial Assurance Co.; a little conventional in its treatment, it is dignified and well arranged. One, however, prefers his finely conceived and highly decorative bronze tablet, "Roll of Honour to the late Members of the Sports Club." Mr. Mackennal's statue of a woman mourning, to be erected at Cliveden in memory of the men who died there, is impressively simple; and one must praise the originality and rich decorative effect of Mr. Henry Pegram's "Sketch design for two great external Candelabra for a Cathedral," which it is to be hoped may be carried out. Another piece of ornamental metal-work is Mr. L. F. Roslyn's handsome silver mace executed for Buxton. Mr. Charles Vyse's pottery group of a boy riding on a goat is nicely composed, and forms an effective use of the medium. Among the more interesting portraits are Mr. Robert Colton's finely characterised bas-relief of "Sir Edward Poynter," and his happy bronze bust of "The daughter of A. Alexander, Esq."; Mr. Courtenay Pollock's virile head of "The Viscount Northcliffe," Mr. Alfred Drury's finely modelled bust of "Lady Glen-Coates," and Mr. F. Derwent Wood's "Lord Lawrence."

Notes from Italy

A RECENT discovery of interest at Siena, within a repository of the Academy of Fine Arts in that city, has been that of two powerful sketches by Lorenzo Bernini for two statues by his hand which found their place in Rome—one being for an angel among those on the bridge of Sant' Angelo, the other being for the "Charity" in his great monument to Pope Alexander VII. in S. Peter's. The frequent

PORTRAIT OF MASTER ARBUTHNOT
BY SIR THOMAS LAWRENCE, P.R.A.

The Connoisseur

relations of Cav. Bernini with Siena would account for the presence of these interesting studies by his hand in that city. Another recent find is that of an altar-piece, representing the Virgin and Child with four Saints, which connects itself with the early Sienese school, in the convent of S. Michele at Zara.

Of even greater interest than either of these last are the Etruscan statues recently brought to light in the territory of Veii, the early rival and enemy of Rome. Veii was, in fact, one of the most powerful of the old Etruscan cities; and it was only after a fierce and protracted contest and long siege that the city was taken by Camillus in 396 B.C. It is significant of the vengeance of Rome upon her stubborn foe that in the course of the recent excavations, a Roman road was found to have passed clean over the remains of the destroyed sanctuary and ancient temple.

But Veii had been once a city of riches and art culture; for we learn from Pliny that Vulca, the famous sculptor of Veii, had been summoned to Rome by Tarquin to fashion the polychrome statue in terra-cotta of Jupiter Maximus in his Roman home upon the Capitol. The excavations had been commenced for some time when in 1916, in one of the trenches opened by Sig. N. Malavolta, were disclosed some masterpieces of this primitive terra-cotta sculpture. It was war-time then, and the excavators, including Sig. Giglioli, to whose persistence and energy so much was due, were needed elsewhere at that critical moment of the Austrian offensive in Trentino. But the excavations were able to be resumed in 1917, and the great statues were removed to Rome in the Museum of Villa Giulia, and acquired by the State.

"It is a question," Sig. Giglioli tells us, "of a group of life-size figures, only partially preserved. Of one alone, marvellously preserved in great part, only the arm and part of the flanks are missing. We recognise here Apollo. The statues were four in number, and formed a group representing the myth of Apollo struggling with Hercules for a hind, in the presence of two divinities, one of whom is Mercury. The identification here is certain. . . . The wonderful head of Mercury, wearing the winged cap, is also preserved." The subject here treated is a known one, for it appears elsewhere upon vases, and upon a bronze helmet in the Bibliothèque Nationale at Paris.

Interesting in themselves, the figures have a very special interest in connection with the tendency of modern sculpture to archaism of treatment: for this figure of Apollo advancing to the conflict, draped in a finely woven tunic, which leaves the legs bare and does not conceal the forms of the torso, although archaic in type, is of masterly dignity and beauty, and justifies the admiration of the Romans of the Republic and early Empire for their venerated divinities of terra-cotta. The discovery is of first importance in the evolution of ancient sculpture. It gives us what is perhaps a masterpiece by the great Etruscan sculptor Vulca; and if we possessed in this country a properly organised Museum of Casts, it ought to contain a reproduction from the recovered sun-god of Veii.

The art exhibition to celebrate the fiftieth anniversary of Rome as capital of new Italy will be inaugurated on September 20th. I have just received from Venice a Memorandum (Pro-Memoria) which gives a full account of the negotiations with the English Committee, which were unluckily fruitless, for our participation in the Twelfth International Exhibition of Art of the City of Venice. It appears from this statement that the first notification of the intended exhibition was on November 16th, confirmed officially on December 8th, 1919, when it would seem to have been under consideration on our side to have exhibited a representative collection of war paintings.

The Memorandum criticises, to my judgment with reason, the difficulty given by Mr. Huish as to artists being busy in the early spring months for their R.A. exhibits, for this, in fact, would have applied to every preceding Venice "Mostra," and is not an exceptional element. It is, of course, too late now for anything to be done, and it is no use "crying over spilt milk"; but one cannot help feeling that with a little energy and good-will—as the Italians say, "Un po' di buona volontà"—the difficulties which undeniably existed might have been surmounted on our side, as they appear to have been in the cases of France, Poland, Czecho-Slovakia, Belgium, Holland, Switzerland, and even the United States of America.—S. B.

Briton Riviere, R.A., 1840–1920

MR. BRITON RIVIERE, R.A., whose death took place on April 20th, will be remembered by posterity as the successor to Sir Edwin Landseer in the rôle of animal painter to the British public. The deceased artist was born in London on August 14th, 1840, and early gave evidence of the talents and tastes which were to characterise his after career. When seven years old he was drawing from life at the Zoo, and all through his schoolboy and student days he practised sedulously at his art. He had a lengthy education at Cheltenham and Oxford, taking his B.A. degree at the latter university in 1867. In the meanwhile he was studying under his father, William Riviere—an artist, and an art teacher of considerable ability but erratic views—and in 1851, as a schoolboy of eleven, made his first appearance as an exhibitor at the British Institution with two animal subjects. Seven years later three works by him were hung at the Academy, since when, with the interval of a few years when studying at Oxford, he has been a regular exhibitor. Between 1868 and 1871 he worked for *Punch*. *Charity*, exhibited at the R.A. in 1870, representing a poor girl, seated on a doorstep, sharing her crusts with two dogs, was the first of his pictures to be engraved, Frederick Stackpoole producing a competent plate of it; but the appearance of the girl was too woebegone to please the British public, and the engraving was not a success. Next year, however, Riviere's *Circe*, his first Academy triumph, afforded a more popular theme to the engraver, and during the next twenty years he was constantly employed in engraving the painter's works. *Circe* was succeeded by *Daniel in the Lion's Den* (now in the Walker Art Gallery, Liverpool), the picture of the year in the Academy of 1872; but Riviere was not elected an Associate until 1877, attaining full academic honours in 1880. Among his best-known

works are *The Last of the Garrison*, 1875 (Manchester Corporation Gallery); *Persepolis*, 1878; *In manus tuas Domine*, 1879 (Manchester Corporation Gallery); *An Old World Wanderer*, 1887 (Nottingham Art Gallery); *Beyond Man's Footsteps*, 1894 (National Gallery of British Art); and *Phœbus Apollo*, 1895 (Birmingham Art Gallery). Mr. Riviere occasionally produced an original etching, his most important work in this medium being *The King Drinks*, shown in 1883. His work always possessed a literary interest, but this was never allowed to detract from its artistic qualities. His draughtsmanship was always good, and some of his pictures are characterised by strong dramatic feeling. His grandfather and his father were both capable painters, and the artistic tradition of the family is continued in his son, Mr. Hugh Riviere, the well-known portrait painter.

"An Armed Merchantman" and "Pirates, One Hundred Years Ago," after C. Napier Hemy, R.A. (Frost & Reed, Ltd. Proofs, limited in number, £5 5s., and Prints £2 2s. each.)

TWO of the most spirited works of the late C. Napier Hemy, R.A.—*An Armed Merchantman* and *Pirates, One Hundred Years Ago*—have been reproduced in colour facsimile on a large scale, and published by Messrs. Frost and Reed, Ltd. (Bristol and Albany Court Yard, Piccadilly). It will be remembered that the *Armed Merchantman* was one of the attractions of the 1917 Academy. It represents an English three-master in the Channel, almost under the lea of the English coast, fighting a desperate battle with a French privateer at pistol-shot distance. The fresh sky and the running channel sea were admirably painted in the original, and they have lost little or nothing in the translation, the fine colour and vigorous handling of Mr. Hemy being wonderfully suggested. The *Pirates* was shown at the Royal Academy of 1917, and is perhaps the most full of movement of any of the artist's work. The chase—a large brig—is scudding furiously in front of a stiff breeze, while the pirate vessel, following close behind, is firing desperately at the spars and sails of its quarry in the hopes of disabling it. The praise of the reproduction of the companion work applies equally to this, and it would be difficult to point to two facsimiles more perfectly representing the tone, colour, quality, and handling of the originals. They make a well-balanced pair, and should command a wide popularity.

French Eighteenth-century Costume Prints

THOUGH contemporary fashion-plates are somewhat more artistic than those of a few years back, they have not yet attained the standard of the famous *Galerie des Modes et Costumes Français*, one of the finest publications issued in Paris during the eighteenth century. This consisted of line engravings reproduced by masters of the burin from drawings by some of the best painters of the period. How artistic these plates are can be seen from the collection now on view at Walker's Galleries (118, New Bond Street, W.), which includes nearly one hundred choice coloured impressions in fine condition. They illustrate what is perhaps the most effective period of French costume, the era of Louis XVI., when modern taste had curtailed from dress some of its rococo exuberance, but before the outbreak of the French Revolution had permanently dimmed the glories of masculine attire. Goldsmith's plum-coloured coat would have appeared quite sober in hue among contemporary costumes on the other side of the Channel, only the one or two of the plainest costumes represented in the collection being described as "Angloise." Many dresses similar to those worn by Marie Antoinette are illustrated, and with them a number of quaint costumes worn on the stage, some of which, like the *Costume de Furie*, by Dupin, after Desrais, distinguished by dragon-like scales on the bodice, snakes for a waist-belt, and a most becoming coiffure, are both striking and effective.

Old English Slip Ware

AT the Dalmeny Galleries (8, Duke Street, St. James's) there is gathered together, amid an extensive array of other choice pieces of English and Oriental pottery, a collection of English slip ware, rivalling in the fineness of its individual items any display of its kind that has been seen in London. Here are to be seen the wares of Thomas and Ralph Toft, and some of their contemporaries and successors, in their finest guises. An unusually large dish inscribed "Thomas Taft" (*sic*) is possibly that great potter's masterpiece. The decoration is executed in a brilliant orange-yellow, and gives a sumptuously rich colour effect. Another superb example of his work is a "Charles in the Oak" dish, in which a somewhat darker colour-scheme is adopted. By Ralph Toft there are several dated pieces—one of unusual and quaint design, with heads and figures, inscribed 1676, the earliest date that appears on this craftsman's work; and another, ornamented in criss-cross pattern, belongs to the following year. A puzzle cup of red ware decorated with white, brown, and orange slip is inscribed "Ralph Tayler, 1697"; and there are other works inscribed "Elizabeth Gaspar, 1723"; "T.B., 1716"; "William Talor"; "John Miles, 1724"; "John Wright"; "R.M." (Ralph Meir); and with the names of other either well-known or rare makers. Besides seventeenth and eighteenth-century dishes, the collection includes some interesting Elizabethan pieces found in London, and numerous tygs, posset-pots and fuddling-cups. Of quaint decorative devices, one of the most unusual is that consisting of two angels with trumpets standing on top of a monument inscribed: "Remember Lot's Wife, Luke 17, 32, 1726." This is on a saucer-shaped dish, probably the work of Ralph Meyer. Another dish bears a very rude but effective rendering of the Stanley crest of a boy and an eagle.

Removal of Messrs. Henry Graves & Co.

THE removal of Messrs. Henry Graves & Co., Ltd., to their new premises at 60 and 61, New Bond Street, W.1, implies the blotting out of a well-known Pall Mall landmark. The house of Graves was originally founded in a humble way by Alderman Boydell, about the middle of the eighteenth century, and, through his enterprise, developed into the largest publishing firm

in Europe. Before Boydell commenced, the export of prints from England was negligible, whereas this country was importing large quantities of engravings from France; but the alderman's commercial activities reversed the scales. Since then, the firm has passed through various ownerships, always retaining its characteristics as a leading publishing house. It issued the great bulk of plates after Turner and Landseer, when those artists were in the hey-day of their fame, and in more recent times was the first to revive the old methods of printing engravings in colours. It is to be anticipated that the change to New Bond Street, although severing some long-established associations, will nevertheless have the effect of enabling the firm to further develop its career of utility.

Etchings by L. C. Montgomerie

AN interesting series of etchings by L. C. Montgomerie comes from the British Art Co., Ltd. (93, New Bond Street, W. 1). Each plate is noticeable for its depth and tone, but the artist attains his highest level in the views of *The Pool* and *Loch Ericht*. These two scenes, which are published at 4 gns. and 3 gns. respectively, manifest a power of suggesting distance and a proper appreciation of the value of the silhouette. Their keynote is a fine simplicity. Although the individual note is felt in each, it is not irritatingly prominent, thus fitting them for inclusion on any wall without fear of clashing with works of other schools.

Forthcoming Sales at Sotheby's

A HIGHLY important series of sales is announced for the month of June by Messrs. Sotheby, Wilkinson and Hodge (34 and 35, New Bond Street, W. 1). The superb collection of Persian manuscripts and miniatures formed by M. Claude Anet is due for dispersal on June 4th. Two features of this sale will consist in a MS. of the Divan of Hafiz, containing quatrains from the Rubaiyát of Omar Khayyam (1524), and a volume (1515) in the calligraphy of Sultan Mohamed Nour, with what is probably the only antique signed Persian binding in existence. It bears the name of Mohamed Salih of Tabriz. June 7th will be occupied with Mr. J. P. Heseltine's engravings and etchings. These comprise some exceptional impressions of the large *Adam and Eve*, *Melancholia*, and other famous plates by Dürer, some beautiful Chardin subjects, a comprehensive collection of *Liber Studiorum* plates, magnificent specimens by David Lucas, and by Houston, after Rembrandt. June 11th is reserved for porcelain and pottery collectors. Mr. H. D. Ellis's collection, in addition to fine pieces of Chelsea and Bow, contains a remarkable pottery teapot bearing the name of Thomas Toft. Autographs and books, several of which bear special reference to Kate Greenaway, will appear on the 9th and 10th; but their interest is likely to be eclipsed by the further instalment of the valuable Christie Miller library on the 14th and 15th. Bibliophiles will have their last opportunity of purchasing rarities from the famous Huth library on the 22nd and three days following. This will be the ninth portion of the celebrated collection of books to come under the hammer at Sotheby's. The catalogue is packed with features, but space forbids more than passing reference to the copy of Williams's *Virginia* (1650), with its quaint map, and the first and second editions of Walton's *Compleat Angler* (1653 and 1655). Last, but certainly not least, we must draw attention to the fact that the splendid Wellesley collection, which has formed the subject of several articles in THE CONNOISSEUR, will take Sotheby's five days to break up, commencing with June 28th.

The Oxburgh Glasses

A ROMANTIC account of the discovery in the china closets at Oxburgh Hall was narrated in our eighty-first number, and illustrations were given of the fine "Pretender," "Fiat," "Watkin," and "Houghton" wine-glasses brought to light after a long lapse into obscurity. A further stage in the history of these relics can now be reported, since they have recently been acquired by Mr. Cecil Davis, and are now exhibited at his newly opened premises at 6, St. Mary Abbott's Terrace, W. 14.

Brussels Art Notes

M. PAUL LAMBOTTE, C.B.E., has been appointed by the King of the Belgians "Commissaire du Gouvernement pour les Expositions des Beaux-Arts." It is stated by His Majesty's decree that this appointment is a recognition for the services rendered by M. Lambotte during the war to Belgian art and artists. M. Lambotte, acting as "Directeur-général des Beaux-Arts f.f.," stayed in London from November, 1914, when he escaped from Brussels on the eve of his imprisonment by the Germans, till the end of the war.

The Belgian Government has recently organised art exhibitions at Lisbon (Portugal) and at Venice, that at Lisbon proving quite a success. A good number of important works were sold, one of them being purchased for the National Gallery of Lisbon. The exhibition at Venice opened on May 12th.

Charles Hermans, the veteran painter, who is now about eighty years, is selling all his belongings, and they are now on exhibition at the Gallery Georges Giroux, where the sale is going to take place. It is anticipated that the forthcoming sales of the Charles Hermans collection, and, a little later, the famous "Collection Marlier," will show a striking boom in auction prices.

The "Salon de Printemps," arranged by the "Société Royale des Beaux-Arts de Bruxelles," is going to be inaugurated at the end of the present month at the Cercle Artistique et Littéraire.

In June, Antwerp will have a "Salon international des Beaux-Arts" and an exhibition of two hundred works selected amongst the more perfect left by the Belgian masters working during the second half of the last century.

An exhibition of works, pictures, and sculptures left by the late Comte Jacques de Lalaing has been held in his studio. The street in which the studio is situated was formerly called "rue de l'Activité." It is now "rue Jacques de Lalaing," an everlasting testimony of the high appreciation given to the artist's memory by burgomaster Max and the Brussels town council.—P. L.

THE latest catalogue issued by Messrs. E. Parsons and Sons (45, Brompton Road, S.W. 3) describes and illustrates a varied collection of drawings by the Old Masters. The English, French, Dutch, Flemish, Swiss, and Spanish schools are all represented. Considerable interest attaches to a study (10 in. by 7¾ in.) by Sir J. Reynolds for his portrait of *Miss Greenaway*, Hogarth's original sketch for *Time Smoking a Picture*, a series of visionary heads by Blake, and a portrait of *Charles Turner* by T. Phillips. A powerful drawing of a *Cavalier on Horseback*, by Ph. Wouverman, is a desirable item, whilst amongst the many prominent names represented we have only space to mention those of Rembrandt, Tiepolo, Boucher, Fragonard, Rowlandson, Wheatley, and Alfred Stevens.

Drawings by Old Masters

THE 153rd exhibition of the Royal Society of British Artists (Suffolk Street) presented few claims to remembrance. Fortunately, the exceptions were distinctive, but even they could not raise unaided the tenor of the show above mediocrity. Mr. Solomon J. Solomon, the President, had given of his best in his *Madonna of the Fields*, which for striving, luminosity, and sympathetic treatment stood, like a giant, almost alone. Mr. Hely Smith surpassed himself in a nocturne of a ship and lighthouse, called *The End of the Day*, which united the qualities of truthfulness, picturesqueness, and refinement of values. In addition to several heads in his freely direct style, Mr. David Jagger essayed a more refined manner in treating *An English Beauty*, which confessed, however, that he has not yet discovered a middle course to reveal his powers to their best advantage. Mr. E. A. Cox's Brangwynesque subjects, if rich in colour, failed to sound a new note; but Mr. A. E. Bottomley's *Surrey Mill* was an interesting appreciation of an open-air effect, and Miss Constance Bradshaw's *Across the Water* an atmospheric sketch of considerable merit. Amongst the water-colours, Mr. Ernest W. Haslehurst's *Cottage Garden*, a poetic rural scene, and Miss M. Bruce-Low's flatly treated *Near the Mouth of the Lossie* and *Camber Farm*, held the eye, whilst Mr. C. A. Hunt had been attracted by the grandeur of the *Blue Dolomites*. The movement and backwash about *The Breakwater* formed an accustomed theme for Mr. Charles Simpson to portray, whereas, in the sight of Mr. Barry Pittar, *Staple Inn, Holborn*, assumed almost ethereal proportions, but no more so than the natural poetry of the place permits. The warm-hued but rather clumsily formed *Western Gate* of Mr. Blamire Young, his more feeling composition entitled *These of the Arches*, and some of the late Reginald Jones's pleasant landscapes, deserved attention, as did also items by Messrs. A. Warren Dow, Tatton Winter, and Percival Gaskell. Mr. John Austen made a captivating study in stage pictorialism with his *Exit Pierrot*, and achieved good pattern in his *Atalanta*. A few exhibitors attempted to produce decorative landscapes with poor success, since their productions were neither arabesquely intriguing nor had they any pretensions to literal truth. There appeared to be no adequate reason, for instance, why Mr. C. F. Barry should have dubbed his painting *Lake Como*. On the other hand, a near neighbour, *The Farm*, by Mr. F. Gregory Brown, demonstrated the fact that decorative art need not be necessarily nonsensical.

Royal Society of British Artists

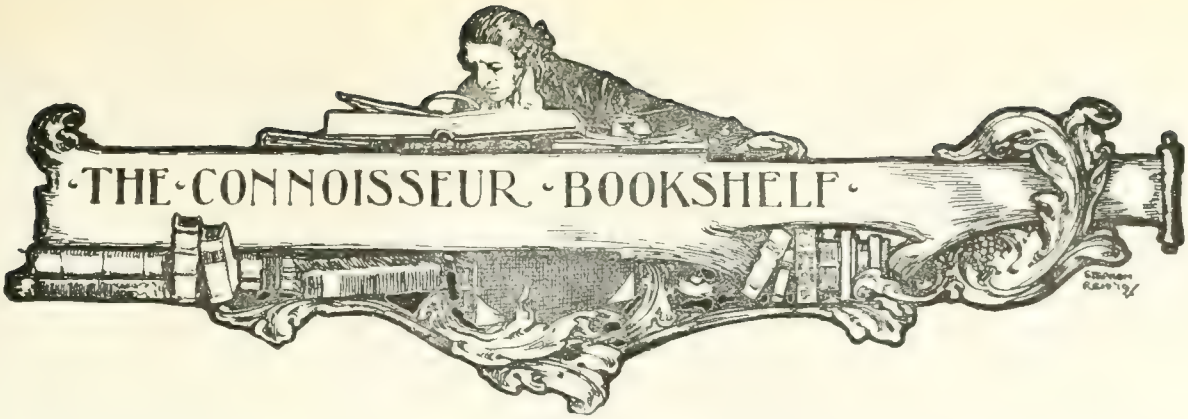
THE Seven and Five (which, since there are seventeen members, cannot be said to total twelve) profess admirable ideals. "They feel that the gladiators of the present warring sects are often concerned more with the incidental politics and temporary eddies of art than with its essential realities . . . . (their object) is merely to express what they feel in terms that shall be intelligible. . . . . (They) do not attempt to achieve publicity by mere eccentricity of form or colour, but believe that to be sincere is not necessarily to be dull." Indeed, the keynote of their primary exhibition at Walker's Galleries (118, New Bond Street) was one of freshness, albeit the participating personalities were mostly the reverse of vivid. To these, Mr. A. J. Oakley's work provided a necessary accent. His head of *Faustine* was as fine a piece of sculpture as we have seen lately. The conception was full of sensitive feeling, and the technique irreproachable. Different to so many modellers, he achieved striking success with his manipulation of the hair, which was, despite the attention paid to it, relegated to its correct proportion in the composition. Altogether, the bust was uniformly successful and full of art. Of Mr. Oakley's other contributions, his sketch group, *The Mourners*, calls for comment by reason of its interesting massing.

Two New Societies

The Society of Australian Artists opened at the Burlington Gallery (15, Green Street, Leicester Square). A fair proportion of works had been exhibited previously. Of the remainder, Mr. Fred Leist's *Walking Wounded: Ypres Salient*, was an admirable crystallisation of the artist's impression. Mr. Keith McK. Edmunds' *Jeunesse* proved that he understands the proper treatment of a laughing face, which is more of a feat than some may imagine. A water-colour called *Upland and Sky*, from the hand of Mr. Will Longstaff, and some characteristic sculpture by Mr. Harold Parker, merited notice.

A SCION of so accomplished an aquarellist as Mr. J. C. Dollman cannot but have singular advantages in learning to master the intricacies of water-colour drawing. Miss Ruth Dollman has made the most of her opportunities. Without being guilty of exaggeration, it is possible to state that she shows as much promise as the majority of our younger landscapists. Her first exhibition, held by the Fine Art Society (148, New Bond Street), dealt with varying aspects of the Sussex Downs, revealing tender observation and sympathetic realisation of an advanced order. Although Miss Dollman has shared the common fate of falling into occasional errors of artificial coloration and weakness of intention, such lapses are sufficiently few to engender the hope that she may overcome them entirely with increasing practice. At the same time, she never once evinces the least striving after cheap effects.

"The Sussex Downs," by Miss Ruth Dollman



THE revised and enlarged edition of Mr. Morris's *British Violin Makers* will be welcome to music-lovers, as the original work—a valuable contribution to English musical literature—has been for some time out of print. The writer gives an interesting account of the making of violins in this country, which entered unduly late into the work, partly owing to the natural conservatism of the people and partly because the English had attained an equalled proficiency in the production of the viol, the precursor of the violin, by which it was eventually entirely superseded. British makers fell still more behind in the race through neglecting to use the best foreign models, and it was not until other countries were well ahead of us that they began to develop their craft on true lines. Mr. Morris gives a dictionary of past and present British violin and bow makers, singularly full and complete, considering the few records that have been handed down concerning them. In the eighteenth century the craft was not a profitable one; many capable master craftsmen died in indigent circumstances, and only in comparatively recent times has it come into its own. Old English violins by good makers are relatively undervalued; they are equal to all but the best of the Italian instruments, but bring nothing like the same amount. It is probable that this condition of affairs will change in the near future, and collectors who have the foresight to anticipate the change will benefit accordingly. Mr. Morris's book is well illustrated, containing numerous portraits of violin-makers, photographic reproductions and drawings of various types of violins and bridges, and facsimiles of the labels of many of the leading makers. It may be recommended as a standard authority on its subject, and is not likely to be superseded for a long time.

"British Violin Makers," by W. Meredith Roberts, B.A. (Robert Scott 25s. net)

THE Report of the Public Museums and Mappin Art Gallery Committee for the City of Sheffield shows that during the year 1918–19 only one purchase was made for the last institution. This was a pencil drawing of *The Rt. Hon. H. A. L. Fisher, M.P.*, by Wm. Rothenstein. During the same period several gifts were made to the gallery, including an oil portrait of *J. A. Roebuck, M.P.*, by G. F. Watts; other oil paintings by Audley Mackworth, Edward Docker, and Arthur Hawkesley; and two water-colours by Miss A. E. Seaton.

The Mappin Art Gallery, Sheffield

A LITHOGRAPH is not a drawing, and if it is a good piece of work it should obtain an effect which could be fully realised neither in crayon nor any other medium except lithography. Mr. Georges Derry appears to have forgotten this, and while he writes with cultured appreciation on the inspiration, design, and draughtsmanship of Mr. Shannon's work, he gives no hint that he recognises its lithographic qualities. This is the more to be regretted as Mr. Shannon is a master of the medium, attaining his effects by methods not generally employed, and producing wonderful silvery-grey harmonies which prove the despair of most lithographers who try to emulate them. Nevertheless, Mr. Derry's essay forms a useful and discriminating guide to the artist's most attractive work. What will be of even greater utility is the full *catalogue raisonné* of all the artist's lithographs produced between 1904 and 1918, which forms a supplement to the earlier list by Mr. Ricketts. It is most carefully and accurately compiled, a full description of each subject being given, with its size and date of publication. Mr. Ricketts's record enumerated fifty-four subjects; this adds on thirty-four published stones, and four that the artist has never issued. One's only regret is that the catalogue was not brought entirely up to date, as he has completed eight lithographs since the last one recorded here.

"The Lithographs of Charles Shannon, with a Catalogue of Lithographs issued between the years 1904 and 1918" By Georges Derry (R. A. Walker, 34, Oakley Crescent, S.W.)

BARBIZON HOUSE, No. 8, Henrietta Street—not Henrietta Street, Covent Garden, but that of Cavendish Square—is the latest gallery of Mr. D. Croal Thomson, so long associated with art, always of the highest character, in other parts of the West End. The house, originally built in the middle of the eighteenth century, has been tenanted by a number of distinguished and fashionable people, but at no portion of its history has it ever contained such a profusion of beautiful things as at the present time. Unfortunately, these artistic treasures are only transient visitors; a masterpiece that graces the gallery to-day may be replaced by an equally great work on the morrow, but itself will have vanished, leaving no trace of its presence.

"Barbizon House, 1919." An Illustrated Record D. Croal Thomson, Henrietta Street, Cavendish Square

Mr. Thomson, however, has conceived the happy idea of issuing a handsomely mounted volume, illustrating by means of colour, photogravure, and half-tone some of the finest paintings that have passed through his hands during the year, and thus forming a beautiful and permanent memento of them. Few firms could produce a similar publication, embodying works of such consistent high quality; but if all those houses dealing in choice paintings and objects of art would follow Mr. Thomson's example, a record of almost inestimable artistic and historical value would be formed. Among the reproductions Mr. Thomson gives us are plates of *The Girl with a Distaff*, by Mathew Maris; J. F. Millet's *Knitting Lesson*, *On the Heath*, and his large black-and-white, *Shepherdess*; Turner's *Zurich*; Franz Hals' *Joseph Coymans*, *Lord of Bruchemand Nieuwall*; Romney's *Mrs. Keene*; Raeburn's *Mrs. Tod of Drygrange*; and various other choice examples of great English and foreign artists, including several exceptionally fine paintings by Corot and other members of the Barbizon school. Altogether twenty-eight pictures are illustrated, most of them about the same size as a CONNOISSEUR plate. The reproductions are exceptional in quality, and the whole forms a souvenir of great beauty. Mr. W. Roberts contributes to it a short history of Barbizon House under its former tenants, and Mr. Arthur Savage a note on its architectural features, while for the interesting preface and the notes on the pictures Mr. Thomson himself is responsible.

"Sasha," by A. Kuprin Translated by Douglas Ashby (Stanley Paul & Co. 7s. net)

THIS volume of stories by Kuprin should form a highly attractive item to readers fond of the work of the Russian novelists. They are touched in with that innate feeling for realism so characteristic of Russian writers, and present a series of vivid pictures of life before the revolution. Kuprin is a master of the short story, and compresses into a few pages a study of character and incident such as would suffice most writers for a lengthy novel. The most interesting tale of the series is the one giving the title to the volume, a tale of the misfortunes and ultimate triumph of a little fiddler to a beer-house at Odessa. None of the others fall much behind in attraction, and they present pleasant variety in theme and treatment.

"Studies of Contemporary Poets" By Mary C. Sturgeon Second edition (George G. Harrap and Co., Ltd. 7s. 6d. net)

THE second edition of Miss Sturgeon's *Studies of Contemporary Poets* is marked by some revision and the inclusion of two or three additional articles on writers not noticed in the first issue of the work. This brings up the number of poets whom the author considers "contemporary" to a round three dozen. But she uses the adjective in a very restricted sense, confining it to those writers who are not merely contemporary in point of date, but who also in the spirit and form of their work represent the vital thought of their time. Mr. Hardy, Mr. Yeats, and the two lady poets, Katherine Bradley and Edith Cooper, who wrote under the pseudonym of Michael Field, are among the newcomers. Neither of the two former was producing poetry at the time Miss Sturgeon wrote the first edition of her work; and the latter, because of the deeper and more poignant note that appeared in their later verse—the poetry written when the shadow of death was hovering over both. The other poets represented make a goodly company; one would not have any of them omitted. But perhaps a few others might have been included—Robert Bridges, for instance, if only on account of his experiments in unrhymed verse, which more and more shows signs of becoming the poetry of the future. But however far Miss Sturgeon had drawn her line, it would never have encircled all the poets with some claim for inclusion. She has done her work well, and her appreciations are marked by singular sympathy and insight. One could not wish for a better book to serve as an introduction to the modern school of English poetry. Its best work equals all but the greatest English poetry of the past, while in volume, vitality, and general capability it perhaps exceeds that of any other period.

"Mother and Child." Twenty-eight Drawings by Bernard Meninsky With Text by Jan Gordon. (John Lane. 15s. net)

MR. BERNARD MENINSKY, the Liverpool-born artist of Polish descent, has never been seen to better advantage than in his drawings and sketches of maternity, twenty-eight of which are admirably reproduced in the book entitled *Mother and Child*. About half of these represent women nursing infants, while the remainder are concerned with infants alone. The works are slightly uneven, but all of them are marked by sincerity, directness of expression, and vivid realism of outlook, and it is the latter quality which gives the drawings their chief attraction. Motherhood can convert even the worst woman into a saint, for there is no more pure or more ennobling passion than the joy that a woman feels in tending the child to which she has given birth, and this passion is realised in every one of the subjects illustrating maternity. Some of the types of womanhood are not high, yet there is something Madonna-like about them all, in the love and tenderness that each one shows her offspring. This is revealed in different ways, not often by the rapt expression of the face, but perhaps by the firm grasp of the sheltering hand clasped about the babe, the way in which the breast is presented to the infantile mouth, or by other tokens, slight in themselves, yet each significant of holy maternal affection. The drawings are freely handled. In some the draughtsmanship is hardly perfect; in others a few hurriedly expressed lines convey little beyond a suggestion of a figure; yet none can be judged incomplete, for the artist has given his message and revealed all that appealed to him. The drawings of infants by themselves, if not so touching, are equally true. Mr. Meninsky has attempted no idealism, and these sprawling babies, exposing their persons and their limbs without shame, half animals and half cherubs, are among the best observed records of infancy that have been produced. The one drawing in

colour is not on the same level as those in black and white, being less convincing and less true. Mr. Meninsky succeeds best where he is most naïve and unsophisticated, and this series of spontaneous drawings, which look as though they are directly set down from nature, are far better than his elaborated pictures—those in the War Museum, for instance. Mr. Gordon's introduction to the book would have been more interesting had he told us more about the artist, instead of giving a rather unnecessary exposition of the first principles of art. Mr. Meninsky's work is too good to need a disquisition of this kind. It makes its own appeal, and will be accepted, not because it does or does not conform with artistic dogma, but because it illustrates with surprising zest and freshness some of the great facts of human life.

"Interior Painting," by Patrick W. Adam, with a Biographical Note by Patrick J. Ford. (Maclehose, Jackson and Co., Glasgow £2 2s. net)

Interior Painting, suggesting, as it does, a manual on house decoration, is not too happy a title for a finely illustrated monograph on the later works of a well-known Scots artist. One says the "later works" because until 1909, Mr. Patrick William Adam was best known as a landscape and figure painter, only a few tentative essays representing him in the themes which he was about to make his special *métier*. In that year, however, he contributed three pictures of interiors to the Royal Scottish Academy, and since then he has practically confined himself to similar subjects. Now it is nearly as difficult for a leopard to change his spots as for a well-established artist of fifty-five to change his outlook. His patrons and critics are used to associating a certain type of picture with him, and unless the new type is very good indeed, they are apt to prefer the old and decry the change as a rash and unwarranted experiment. In Mr. Adam's case the new pictures were bought with avidity—a conclusive proof of their artistic merit. Only a minor portion of these works have been shown in London, and these not always at the Royal Academy, so that southern readers of the monograph may feel grateful to the publishers for the twenty-nine admirably executed full-page reproductions—twelve in colour and seventeen in photogravure—which adorn the volume in company with three portraits of the artist after Sir John Lavery. The subjects are well chosen, and are adequately representative of Mr. Adam's later work. The latter is altogether charming, and yet it is difficult to define the exact source of its charm. Good colour, accurate drawing, and an always convincing interpretation of nature form its groundwork. But there is something else besides these attributes, and this something may perhaps be defined as a joyous vitality. In his landscapes, Mr. Adam showed a keen eye for pulsating colour, the sparkle of sunlight and atmospheric effect, and this vision he has brought to bear on his interior scenes. Though rendering inanimate objects, they are full of animation. High lights flicker on furniture and frames, on silver, glass, and china; patches of sunshine scintillate on floors and walls, and there is colour and atmosphere everywhere. Whatever room he paints always looks as though it were occupied, and each conveys a revelation of the personality of its owner. Mr. Adam adopts no particular key of colour and favours no particular style of room. He is equally at home in a carpenter's workshop as in an elegant drawing-room; he can as successfully produce scenes full of light as ones characterised by a preponderance of dark tone. Mr. Ford's monograph on the artist is both interesting and marked by critical acumen, but it would have been better had it been more condensed. The binding, printing, paper, and general appearance of the volume are excellent. One must, however, sound a note of protest against its general unhandiness for reference. There is no index, and not even a list of the illustrations, which are unnumbered. The text, instead of being bound altogether, is sandwiched among the plates in instalments of two or three leaves at a time, and the outlying portions of it are only to be discovered by careful search.

"Essentials in Art," by Professor Osvald Sirén (John Lane 12s. 6d. net)

PROFESSOR SIRÉN'S volume is composed of five essays, of which the first two deal with the theory of art, while the remaining three are more or less concerned with its practical exemplification. The initial essay, expounding the underlying principles of "Rhythm and Form," is at once the longest and most important. It is a lucid, forceful, and logical exposition of the theme, and though one may not accept the Professor's views regarding the respective merits of decorative and realistic art in their entirety, this in no wise detracts from his explanation of the origins and functions of rhythm. In the second essay, on "Art and Religion," the writer shows a strong leaning towards the Eastern forms of expression, regarding the Byzantine mosaics of the sixth century as the fullest expression of the spirit of Christianity. He points out: "The golden background and the deep-toned jewels of these mosaics intensify the suggestive power of the highly conventionalised figures, and suffuses them with an atmosphere of ecstasy which well accords with the religious yearning towards the infinite." This is practically treating religious feeling and æsthetic enjoyment as the same thing. Almost the entire appeal of these beautiful mosaics is to the senses, and it may be questioned if this appeal would be lessened if other forms were substituted for the figures so long as they harmonised equally with the gorgeous setting. The Professor goes on to say: "The pursuit of the abstract came more naturally to them (the Byzantines) than to the people of the West: their emotional life was dominated by the general Eastern tendency to drift into vague poetic dreams and contemplation of immaterial beauty." Can it be said that an art merely inspiring "vague poetic dreams" embodies the "fullest expression of the spirit of Christianity"? More convincing is the essay on "Art and Religion during the Renaissance," a valuable historical exposition of the guiding principles inspiring the great rebirth of European art. The theme is further amplified in "The Importance of the Antique to Donatello," which

may be regarded as showing the actual workings of the influences described in the preceding essay. The monograph in itself, however, constitutes an important addition to the literature dealing with the great sculptor in showing the actual sources from which he drew his inspiration. It is illustrated with a number of half-tones showing some of Donatello's well-known works and their prototypes. The concluding essay deals with the work of Parri Spinelli, and appeared some time ago in an English contemporary.

"The Cavalry Journal." Published Quarterly (C. Gilbert Wood, 11, Red Lion Square, W.C.1. 5s.)

The Cavalry Journal, after being suspended during the war, has once again made its appearance under the editorship of Colonel Sir Arthur Leetham. The first number of the renewed issue is a substantial quarto containing nearly 200 pages of letterpress and a number of illustrations of excellent quality in colour and black-and-white. The number is prefaced by a short introduction by Earl Haig, Chairman of the Committee of Management; while among the chief articles are one on "Horse Management," by Major-General J. Vaughan; a sketch of the career of Hussey Vivian, the well-known cavalry officer of Peninsular and Waterloo fame, by Colonel R. H. Mackenzie; an account of the cavalry action at Nery, September 1st, 1914, by Brigadier-General T. T. Pitman; and papers on various themes by Major-General Sir N. M. Smyth, Lieut. A. F. Brooke, Vere Short, Major-General Sir W. H. Birkbeck, Lieut.-Colonel F. H. Whitmore, Brevet-Colonel J. F. C. Fuller, and other well-known military writers. The number is well mounted and full of interesting and useful matter.

Booksellers' Catalogues

MESSRS. QUARITCH'S catalogue of standard English books, printed since the beginning of the eighteenth century, enumerates most of the works in fiction, poetry, history, and general literature which it is almost indispensable for large public libraries to possess and which most educated people would like to obtain. A number of the authors represented—such as Scott, Meredith, Swinburne, Dickens, and others—are exemplified in complete series of first editions, as well as by odd copies of the same issues, and later editions not so attractive to the bibliophile, but every whit as serviceable for actual use. There are a number of interesting rarities, including a series of 118 drawings by "Phiz," some of the scarcest of Browning's issues, and an unique copy of the first edition of Grimm's *German Popular Stories*, illustrated by Cruikshank.

The headings of Canada and America cover many interesting items in the catalogue issued by Messrs. Myers and Co. (59, High Holborn, W.C.1). Under the former is included an interesting and curious painting, by Callender, of *Brook Watson's Exploit at Fort Beausejour in Nova Scotia in April, 1755*. Amongst the Americana will be observed a copy of the rare first issue of the first edition of *A Short Narrative of the Horrid Massacre in Boston* (1770). The Woodhull copy of Bernardus de Breydenbach's *Itinerarum in Terræ Sanctæ*, which once belonged to Baluse, Colbert's librarian, and contains his autograph, and other incunabula, together with some fine bindings, are described at length.

"Devizes Castle: its History and Romance," by E. Herbert Stone (George Simpson and Co., Devizes 7s. 6d. net)

ANY writer who sets himself the task of collecting in clear and conscientious form the reliques of a given site merits the thanks of his county, if not of the country at large. The latest essay in local chronicling comes from the pen of Mr. E. Herbert Stone, whose volume on *Devizes Castle* is a précis of six typewritten volumes which he has deposited in the library of the museum of the Wiltshire Archæological Society. The first fortress at Devizes was a wooden structure of the motte-and-bailey type, built about 1080. Here was sent, in the autumn of 1106, the luckless Robert, Duke of Normandy, as a state prisoner in charge of Bishop Roger of Salisbury. Seven years later, the keep was destroyed by fire, and the Bishop commenced to erect a stone pile, very much on the lines of that surviving at Rochester. Robert lived in the new castle until 1126, when his transfer took place to Cardiff, where he died full of age and disappointments eight years after. The conflict between Stephen and Matilda brought Devizes into prominence. In addition to other romantic episodes, the Empress paused here on her flight to Gloucester in 1141; whilst the imprisonment and escape of Hubert de Burgh in 1233 is familiar to every schoolboy. From the reign of Edward I. up to the end of Henry VIII., the castle formed part of the dower of the queens of England, the last being Katherine Parr. The Civil War lent momentary importance to the now dilapidated edifice, which was besieged by Cromwell for a few days in 1645. It surrendered, and, next year, Parliament issued an order for its demolition, which was carried out ruthlessly. There is still a "castle" at Devizes. The oldest portion, an architecturally beautified windmill, dates from the first quarter of the eighteenth century, but the main pile was raised by a tradesman named Valentine Leach about a hundred years later. Not the least valuable portion of Mr. Stone's history lies in the appendices. Some of the quotations from old inventories may be recommended as being of collector's interest. Thus an Inquisition taken in the third year of Richard II. states "that in the time of Roger Beauchamp, late Constable of the Castle of Divises (*sic*), a great amount of arms had been carried away—to wit, leather bucklers, helmets, crossbows, bows and arrows, battle-axes, to the value of 100 shillings." Moreover, "Roger Beauchamp sold two sistas (chests) which were accustomed to be in the Castle." One would like to have the refusal of the castellan's rubbish to-day. A word may be spared for the neat get-up of the volume, which is illustrated by several folding plans, as well as from prints.

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FAMILY GROUP
BY GAINSBOROUGH, R.A.

The CONNOISSEUR

On Some Hunting Swords

By W. B. Redfern

In every period of history the chase has offered great attractions to men of all classes, and the necessary appliances have received, as time advanced, the attention of armourers and gunsmiths. Foremost among equipments, the hunting sword has been improved upon by the sword-maker and the silversmith, to whose aid the artist must have often been called in. It is probable that in many ancestral houses a small collection of hunting swords was kept for the use of members of the house, and for friends paying visits for the sake of the chase; this may account for the number of hunting swords which have been handed down to us, and from which we can judge of the very excellent examples in which our ancestors evidently took much pride and care. That the hunting sword may have occasionally been used for war purposes is quite probable, for several specimens have been turned up on the sites of battlefields—notably one such was found on the field of Oswestry, where Sir Thomas Middleton fought the Royalists in 1648; and another is known to have been worn by an officer during the Monmouth rising in 1685, an illustration of which is given, together with details of its story, by Allan Fea in his *King Monmouth*. The hunting sword is met with under various names at different periods. It is sometimes known by its French name, a "couteau de chasse," a "dress sword," a "hanger," and a "falchion," but they all bear a strong family likeness to each other. To the casual observer one sword differs very little from another, but to the collector their great and varied charms are very patent. That sword collecting is a

FRENCH AND ENGLISH HUNTING SWORDS SEVENTEENTH AND EIGHTEENTH CENTURIES

popular hobby may be proved by a visit to any leading sale-room, when a sale of arms is going on, when the layman will be surprised at the keen competition displayed, and the high prices given. Truly the cult of the sword has many followers. Among the specimens here illustrated will be found some very artistic hilts and some nice pieces of silversmiths' work. All are described as briefly as possible, yet sufficiently, so it is hoped, to satisfy the amateur and the collector. The plates represent the examples in groups, and numbers, on each, run from left to right.

HUNTING SWORDS AND TWO COMBINED SWORDS AND PISTOLS

GROUP I.—No. 1.—A hunting sword of an elegant type. It came from Brussels; probably of French origin. The grip is of white ivory, and the mounts are of gilded brass ornamented with groups of animals in bold relief. On the blade, which is 21 inches long, are artistic etchings of deer and boars. Probably late seventeenth century.

No. 2.—A similar sword, having a ribbed ivory grip and brass mounts. The shell guard is particularly good, and the weapon bears a striking resemblance to the weapon known as the "Mary Bridge" sword, worn by an officer in the Monmouth rebellion in 1685.

No. 3.—A French sword with an ebony grip, brass shell, knuckle guard, and pommel. The blade is 22½ inches long, and has on one side the words "Vive le Roy," and on the reverse the letter L intertwined, probably meaning Louis XV., which would make its date about 1720.

No. 4.—This weapon has a grip of wood covered with leather, with bands of brass running up its sides; on these and on the knuckle guard are raised figures of classic design, and similar subjects are repeated on the shell guard. The pommel is shaped as an eagle's head. On the blade are the words and date, "Vivat Orange, 1748," as well as well-drawn and etched figures of stags, boars, and dogs.

No. 5.—An excellent specimen of a hunting sword of a good period. The grip is of fish-skin, having three brass studs on the outer side. The mounts are brass. The knuckle guard has a figure of Diana on it, and on the shell guard is a spirited representation in high relief of a hunting scene, with horseman, stag, and hounds. The blade is 21 inches long, straight and single edged, and has engraved on it an elaborate interlaced design. Probably late seventeenth century.

No. 6.—A youth's hunting sword, grip of turned wood, stained black and inlaid with mother-o'-pearl, the mounts are of gilded brass. It has quillons turning reverse ways, and a small shell guard and no knuckle guard. The blade is slightly curved, single edged, 13½ inches long, and has an etched figure in Romanesque costume on each side with the word "Pandur" in a scroll above.

No. 7.—Another sword for a youth. It has a buck-horn grip, pommel, knuckle and shell guard of brass, every available space filled with figures of animals. The blade is straight, and 14 inches long, and has etchings of a stag and a conventional design on both sides.

GROUP II.—No. 1.—A sword with buck-horn grip and brass mounts, the knuckle and shell guard all combined. There are masks on the pommel, and the figure of a nude boy on the shell. The blade is 23½ inches long, single edged, slightly curved, and has two well-defined crowned heads on either side.

No. 2.—A hunting sword with steel knuckle guard of baluster form, and a fine pommel. The quillon has been broken off. The grip is buck-horn with a steel plate at its base, on which is an embossed squirrel. The blade is

[illegible] AND TWO PLUG BAYONETS

HUNTING SWORDS AND TWO PLUG BAYONETS

curved, and single edged, with the maker's mark of the running fox or wolf. A weapon very like this, but with silver mounts, is in the Royal collection in Windsor Castle, and is described by Sir Guy Laking as having belonged to the Duke of Mecklenburg, and as being the work of James Chadwick, of Maiden Lane, London, an armourer living there in 1656.

No. 3.—Another with a buck-horn grip and brass mounts. The quillon ends in a dog's head. On the shell guard is embossed a man in early eighteenth-century costume, while beside him is a boar defending itself against a pair of hounds. On the collar of the quillon, in high relief, is a stag *lodged*. The blade is straight, single edged, and 22 inches long.

No. 4.—An early eighteenth-century brass-mounted sword with buck-horn grip. On the shell guard, in relief, is depicted a mounted huntsman blowing a horn. There is also a fleeing stag with a dog running alongside. On the collar of the quillon, which ends with a lion's head, is a gorgon-like mask, and on the flat pommel is a *lodged* stag. The blade is slightly curved, and 19½ inches long, and on the reverse side has five brass stars inserted, twice repeated.

TWO ENGLISH SWORDS AND A FRENCH SWORD TEMP. LOUIS XIV. IN THE COLLECTION OF COL. H. FORTESCUE

No. 5. A plain sword with buck-horn grip and brass mounts. The blade, 21½ inches long, is curved and is saw-backed. The shell guard is well defined.

Nos. 6 & 7.—In this group are two small plug bayonets, used for placing in the muzzle of the gun when coming into close quarters with the pursued animal, boar or stag.

GROUP III.—No. 1.—A sword of somewhat unusual character. The grip is of buck-horn; the knuckle-bow, shell guard, quillon, and pommel all of silver. It has illegible hall-marks. The blade, which is perforated, measures 21 inches, is slightly curved, and has an indented back; also on each side is a fine maker's mark like a large crowned head, within which is a *lodged* stag crowned.

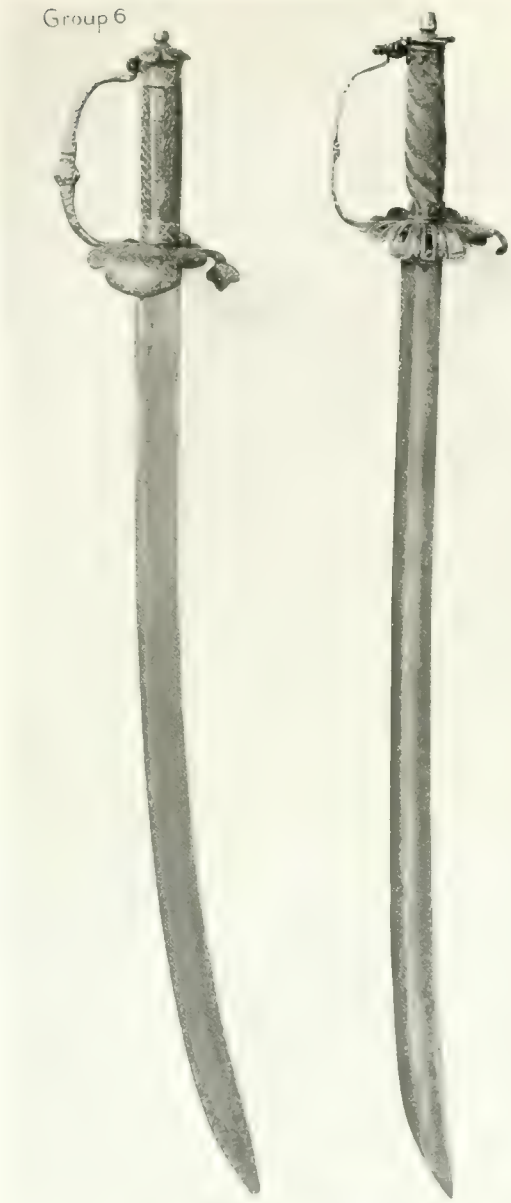
No. 2.—A very light and elegant weapon with a spirally twisted grip of ivory, stained green. The pommel and quillons are of silver. The blade, 21 inches long, is straight and single edged. On one side is an etching of a running boar, and on the other a stag "at speed," above which is inscribed, "Tout se que reluit n'est par or," and a partly obliterated French inscription on the reverse.

No. 3.—A heavy serviceable sword, with the brow antler of a stag as the grip, the root of which serves for pommel. The quillons are steel, quite plain. The blade is 20 inches long, fluted, 2 inches wide at the guard. In form it resembles the leaf-shaped Roman sword. Once in possession of a Lord Effingham, and reputed to have been dug up near Sawston, Cambs., but it bears no marks of burial. Probably of German work.

No. 4.—A light rapier-like hunting sword. Grip of dark-green stained ivory with twisted flutings. For a pommel the ivory grip terminated in a well-carved monkey's head. The quillons are silver, and on the collar is embossed a reclining female figure with a nondescript animal by her side. The blade is straight, single edged, and fluted, 22 inches long.

No. 5.—This example has a fluted ebony grip and brass mounts, the quillons terminating in birds' heads. The blade is flat and single edged, and measures 22 inches.

Nos. 6 & 7.—In this group is included two plug bayonets, used, as already described, for placing in the muzzle of guns to form a kind of spear.



TWO SWORDS BY JOHAN K. HOWSLOE, 1634

GROUP IV.—No. 1.—This has a buck-horn grip and brass mounts. The knuckle bow, shell guard, and quillon all combined. The blade is single edged, curved, and measures 21 inches. Maker's mark on either side, a mask within a half-moon.

No. 2.—This is somewhat of a singular specimen of a hunting sword, and from its length of blade, which is 25 inches, and has ring and shell guards, it may have been used for both the chase and for war purposes. The grip is of buck-horn and the mounts are of steel. The blade is fluted, and single edged till near the point.

No. 3.—A sword known as a combined weapon, which from its size and general character may also, like the previous sword, have been a war weapon as well as for the chase. The grip and mounts are all of steel. The shell guard, which has lost a small piece from its side, is perforated, and partly conceals the barrel and *frizzen* of the pistol; the lock and trigger are contained in the grip; the barrel, lying along the blade, is of cannon-shape and large bore. The blade is fluted, single edged, 30 inches long, and curves slightly inwards. The workmanship throughout is of a highly finished character.

No. 4.—Another combined sword and pistol, of beautiful and ornamental character. It has a buck-horn grip and brass mounts. On the knuckle bow is a figure of Diana, and on the shell guard, in high relief, a representation of a hunted stag, several hounds, and a horseman, from whose costume the date of the sword may be judged as of the first quarter of the eighteenth century. The barrel of the pistol is brass, has a very small bore, and lies along the blade. The quillon curls upwards and is very ornamental, covering in part the cock and frizzen of the pistol. The blade, 22 inches long, is straight, and single edged. There is an indication of a maker's mark, but over-cleaning has nearly obliterated it. The scabbard is of black leather with brass mounts.

No. 5. A plain serviceable sword, buck-horn grip and brass mounts. The shell guard is elegant. Blade, 21 inches long, single edged, grooved and straight, and without any maker's marks.

GROUP V.—No. 1.—A hunting sword of English make, with a light-coloured buck-horn grip, mounts of brass, the shell guard chased with the figure of a recumbent stag, and on the pommel are cupids and globes. The blade is curved and single edged, is 23 inches long, and has the fox mark in gilt and the figures 1551.

No. 2.—An unusual sword, also of English workmanship. The grip is of spirally twisted green ivory bound

with silver wire. Pommel and guard of pierced and chased silver-plated metal, the blade 26 inches long and curved, single edged till within about 8½ inches of the point. Date, *circa* 1730. The scabbard is of green velvet with silver mounts.

No. 3.—A handsome sword with a flat black wood grip inlaid with silver figures of Roman soldiers. The quillons are heavy, and also of silver. The scabbard, of brown leather, richly mounted with silver. The blade is 24 inches long and slightly curved. The workmanship is French, and the date *temp.* Louis XIV.

These three very interesting hunting swords are in the collection of Col. H. Fortescue, of Newmarket.

GROUP VI.—No. 1.—A fine example of an English-made hunting sword. The grip is of buck-horn, divided by four bands of russet iron inlaid with silver crosses and dots. The pommel, with its neck-band as well as the band at the lower end of the grip, is treated in the same manner. The guard, which turns down at the outside and upward at the back, and the knuckle bow and quillon, are inlaid with silver cross-lines and dots. The blade is 26 inches long, curved, single edged till near the point. Date, middle of the seventeenth century.

No. 2.—Another of very similar character, but without any silver decoration. The grip is of fish-skin. The guard, like the previous one, turns upwards and downwards and is perforated, and, like the rest of the guards, is of steel. The blade is 27 inches long, curved, and single edged till near the point. On one side, punched in block letters, is the maker's name, "Howsloe," and on the reverse, "Me fecit."

These two swords are unmistakably by the same maker, Johan K. Howsloe, an armourer living in London in 1634.

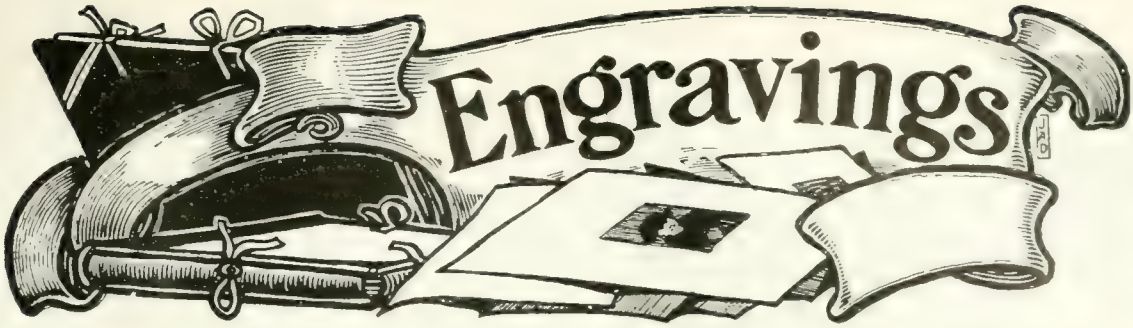
VII.—*Single sword.*—This hunting sword is considered by experts to be one of the finest of its class known to collectors of English workmanship; it has the usual buck-horn grip. The pommel, knuckle bow, and shell guard are all of silver, thickly incrusted with artistic designs consisting of masks, scrolls, and flowers on a russet ground. The blade is 25 inches long, saw-backed, and measures 1¼ inches at the hilt, widening towards the point. Its date is about the middle of the seventeenth century. The hilt bears a strong resemblance to the preceding swords attributed to Johan K. Howsloe. The fortunate possessor of this beautiful weapon is Mr. W. H. Fenton, of Meston, Middlesex.

The principal characteristics of hunting swords are the general use of buck-horn for the grip, the short quillon, and the shell-shaped guard, on which were often depicted animals of the chase or incidents connected with sport. The wolf or running fox as a maker's mark seems to have been almost as frequently used by the hunting sword maker as by the armourer of rapiers and war swords.

It is worth noticing how great the variety of designs is in the hilts of the *couteau de chasse*, also that there is an almost invariable absence on the hunting sword of any guard for the hand beyond the knuckle guard. As compared with the elaborate guards on war weapons, the little shell offers no protection for the hand.

All the examples given are, with the exception of those in the possession of Col. H. Fortescue and Mr. W. H. Fenton, in the collection of the writer.

HUNTING SWORD, ATTRIBUTED TO J. K. HOWSLOE IN THE COLLECTION OF MR. W. H. FENTON



An Early Ballooning Collection
Part II.—English Ascents

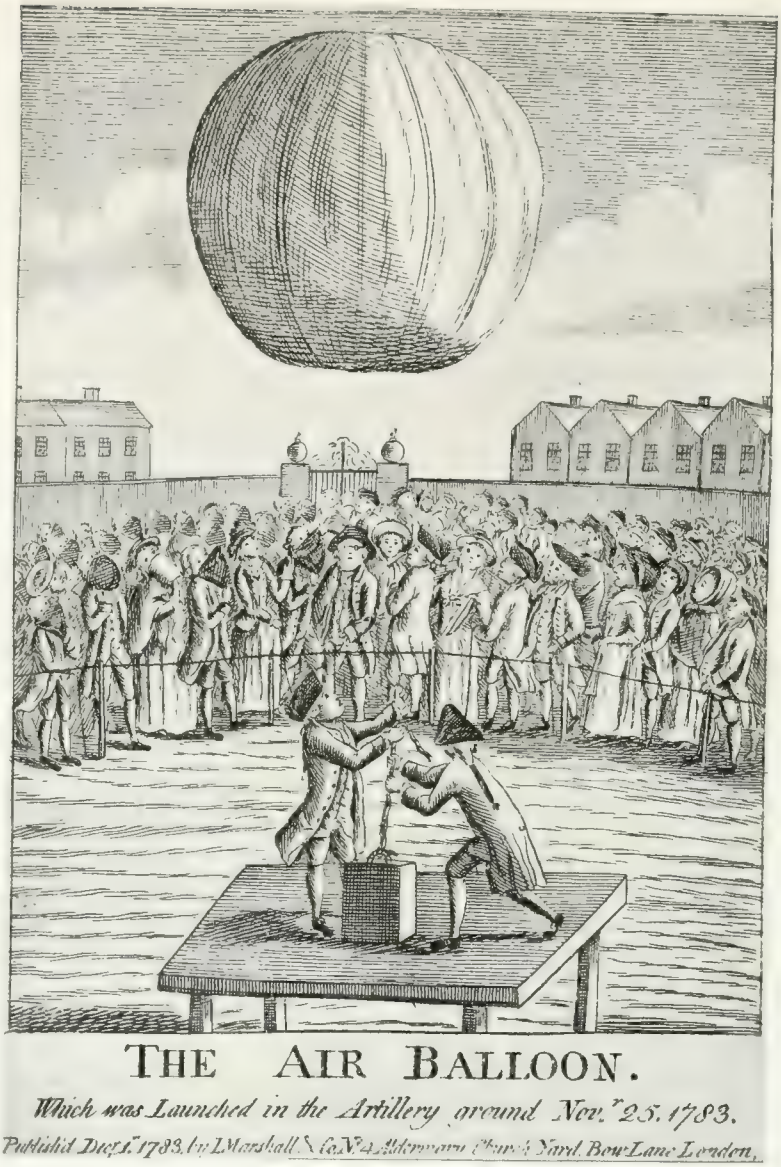
By J. E. Hodgson

THOUGH it may be conceded that the French ballooning prints of the earliest experiences, are generally finer as engravings than those which depict the first attempts in England, the latter naturally make a stronger appeal, on national grounds, to the English collector. One of the earliest designs for a balloon published in England is the frontispiece which appeared in *Hints of Important Uses to be derived from Aerostatic Globes*, by Thomas Martyn, 1784. There is no evidence that Martyn—who claimed to have originally conceived the design in November, 1783—ever constructed a balloon or made any experiments. But his design, which was in the direction of a "dirigible," is nevertheless interesting, embodying sails as a means of propulsion—a perfectly futile method—and a large rudder for steering. Moreover, beneath the balloon was fitted a parachute, or "umbrella, to afford an easy descent, should the balloon burst."

Probably the first engraving of any aerostatic experiment in England is that of *The Air Balloon*, which was launched in the Artillery Ground, November 25th, 1783, published by J. Marshall early in December (see next page). The balloon was a small one—about

NO. I.—CARICATURE OF KREGAN'S BALLOON IN LORD LOFTY'S GALLERY, SEPTEMBER, 1784

ten feet in diameter—made of oil-silk by an Italian, Biaggini, at the instigation of Count Zambeccari, who subsequently acquired fame as an aeronaut, and who lost his life at Bologna in 1812 by leaping from a balloon which had caught fire. Biaggini's experimental balloon, filled with hydrogen gas, rose rapidly in the presence of many thousands of spectators, and eventually fell in a field near Petworth. The experiment is briefly referred to in what is probably the first treatise in English on the new invention of balloons, published in London in November, 1783, under the title of *The Air Balloon*, and containing as a frontispiece a small print of Charles' hydrogen balloon ascending into the air. This is a rare little book, and a copy recently sold in London for £7. Another similar experiment undertaken by the distinguished Swiss scientist, Aimé Argand, for the edification of King George III., at Windsor, in January, 1784, was made the subject of two crude little copper-plate engravings, which are usually found coloured, and which are now very scarce. They are reproduced in the handsome volume edited by Bruel (referred to in the preceding article), and they illustrate in an amusing way the pitfalls which beset the historian. One of the prints is described in the lettering as *A Professor Filling and Explaining . . . the Nature of a Baloon*, which Bruel, by a curious misreading, interprets as being an experiment conducted "par le professeur Filling"!



No. II.—THE FIRST PUBLIC BALLOONING EXPERIMENT IN ENGLAND

But Vincent Lunardi's well-known ascent from the grounds of the Honble. Artillery Company on September 15th, 1784—the earliest ascent by an aeronaut in England—was the first event to call forth any adequate pictorial representation in the way of engravings. The excellent aquatint of this event—which brought together an immense concourse of spectators—by F. Jukes, after J. Brewer, published the following December, should form part of every English collection. Other prints were issued within a few days of the ascent, and it is possible to find copies of the *Particular Description of Mr. Lunardi's Aerial Voyage (to accompany the prints of his celebrated Balloon)*, which was published simultaneously as a four-page leaflet. Lunardi himself, of attractive manners and handsome appearance, was the subject of several charming portraits engraved in stipple. Perhaps the best is that by Bartolozzi, after Cosway, which is usually found in Lunardi's own printed account of the *First Aerial Voyage in England*, 1784; but a fine proof impression of the very similar portrait by Burke, after Nasmyth, is equally attractive. Unquestionably the most charming of the Lunardi portraits is the well-known

A View of Mr. LUNARDI'S Balloon, at the time of its start from the Space d'ay the Hon.ble ARTILLERY GROUND.
Agreeable to the first Aerial Traveller in the English Atmosphere

London Publ.d by Jos. Ogle, Old Brown Bread Street, Spring Ga.

D. 350.

The Connoisseur

engraving by Bartolozzi, after Rigaud, depicting Lunardi, Mrs. Sage, and Mr. Biggin in the car of the aeronaut's second balloon. This print, which was first published by Bovi in May, 1785 (and sometimes, though rarely, found printed in colours), gave Lunardi himself a thrill of "unspeakable delight," on first seeing an impression of it sent to him at Liverpool, during the harassing time he experienced prior to his first ascent there on July 20th, 1785. Collectors should remember that a second impression of the engraving was issued by Wyatt in June the same year. In this second and inferior issue, Biggin is represented wearing the hat which, in the earlier state, he holds in his hand, and the lettering beneath the plate is altered to *The Three Favorite Aerial Travellers*. The title is misleading, as the three did not ascend at the same time, the lift of the balloon as filled with hydrogen gas on June 29th, 1785, not being sufficient to carry more than two persons. As Lunardi had disappointed his friend and enthusiastic supporter, George Biggin, on the occasion of his first and second ascents, he stood aside this time and allowed Biggin to ascend alone with Mrs. Sage. But the mistake made by Tissandier in his admirable *Histoire des Ballons*, 1890, in recording the ascent of the "three favourite aerial travellers," is hardly pardonable, seeing that Mrs. Sage, in a "Letter to a Friend," 1785, described the whole affair. Collectors who are fortunate enough to acquire a copy of the first edition of this entertaining account, by the "first English Female Aerial Traveller," should endeavour also to secure an impression of the stipple portrait of Mrs. Sage, by Burke, published at the same time.

An exact Representation of Mr LUNARDI'S *New Balloon*

No. III.—VINCENT LUNARDI'S SECOND ASCENT, MAY 13TH, 1785

There are a considerable number of other engravings of Lunardi's balloons, but space forbids the mention of these. An exception, however, must be made for the mezzotint of Lunardi's *New Balloon*, published by the well known printseller of those days, Carrington Bowles. The print is a rare one, and the original water-colour drawing of it, by Deighton, is preserved in the Patent Office collection.

The third ascent in England was undertaken by the French aeronaut, Blanchard, on October 16th, 1784, from the Royal Military Academy, Chelsea. He was accompanied as far as Sunbury by Dr. John Sheldon, Professor of Anatomy to the Royal Academy. Here Sheldon landed, and Blanchard re-ascended and finally came down near Rumsey, having travelled about 75 miles in 4½ hours. The descriptive text beneath the engraving of this ascent was couched in appropriately high-flown language, and originally concluded with the sentence, "and finished by far the most extraordinary journey ever performed by a sublunary beeing." But in some impressions the last three words are erased from the engraved plate—perhaps as being too absurd.

No. IV.—THE PROVIDENTIAL ESCAPE OF MAJOR MONEY, JULY 23RD, 1785

It is not commonly known that Blanchard had been associated with Sheldon in August of this year, in an attempted balloon ascent from Lord Foley's gardens in Portland Place. Had it been successful, this would have been the first achievement of the kind in England, but after several postponements the balloon—which appears to have been known as Keegan's Balloon—was destroyed by fire on September 29th, a fortnight after Lunardi's first ascent. Apparently some indignation was aroused at the failure, and three caricatures of the affair—one of which is extremely coarse in conception—were "published as the Act directs" in 1784, without the names of either artist or engraver. One is reproduced in Bruel, who is unwittingly wrong in suggesting that the satire was "dirigée contre Jeffries et Blanchard." Probably he was not aware of the fiasco referred to above, and (at least in the impression in the Cuthbert collection) there is no lettering on the plate to identify it. (See plate on p. 135.)

It was on January 7th of the year following that Blanchard, starting from Dover, and accompanied by the American physician, Dr. Jeffries, successfully accomplished the first crossing of the Channel. Several engravings of the event were published, one by Rowlandson being used by Birch for a small plate. Perhaps the finest engraving in this connection is the aquatint published in Paris by Basset, which shows the balloon at a low altitude passing over the coast-line, to the astonishment of the peasantry at work in the fields.

Lunardi's successes—after his achievement in London he visited Liverpool, Edinburgh, and Glasgow, publishing entertaining and characteristic accounts of his adventures in two further volumes—unquestionably gave an impetus to ballooning in England. In October, 1784 (and not on May 5th in the following year, as mentioned in the *Dictionary of National Biography*), James Sadler, who is usually regarded as the "father" of English aeronauts, made his first ascent at Oxford. In this experiment he was his own "projector, architect, workman, and chemist," and he lived to become one of the most successful professional aeronauts of his time. He is of particular interest to collectors by reason of the fact that his achievements are recorded in several charming coloured aquatints. One, engraved by E. M. Jones, depicts the perilous position in which he found himself on September 24th, 1810, when, having ascended from Bristol, his balloon fell into the Bristol Channel and he was with difficulty rescued. Another by the well-known engraver in aquatint, R. Havell, shows Sadler ascending from Dublin in the gorgeously

decorated car of his balloon, in an endeavour to cross the Irish Channel. It is sometimes said that he was the first to make the attempt, but this is not so, for a French physician, Dr. Potain, had accomplished the feat on June 12th, 1785. The present collection contains a portrait of Potain by Boilly, after Bordes, with a "Subscriber's Ticket" (One Guinea) to witness the ascent from Dublin. In Sadler's case, though his balloon was carried right across and passed over Anglesea, it was driven out to sea again by a contrary wind, and eventually he was for the second time rescued from the water. A third aquatint, from a drawing by A. Bonnington, shows his ascent from Nottingham in November, 1813.

No. V.—CHARLES GREEN'S FAMOUS VAUXHALL BALLOON

and that he was killed in descending near Blackburn on the occasion of his thirty-first ascent; while John Sadler, who must have had a good deal of experience as an aeronaut—amongst his excursions was one from the courtyard of Burlington House in July, 1814—made his last ascent from the Green Park on the occasion of the celebrations connected with the short-lived peace that followed the signing of the Treaty of Amiens in August, 1814. The last-named fact is gleaned from a note in the Cuthbert collection, in John Sadler's hand, and, as he has drawn beneath it a rough sketch of Cocking's parachute, it is evident he was living at least to 1837.

As considerable confusion existed with regard to the exploits of James Sadler and his two sons, William Wyndham and John, it is desirable to make it clear that the elder Sadler, who was born in 1751, lived until 1826, and made a large number of ascents, piloting the balloons himself or in company with his sons; that his son, William Wyndham Sadler (1796–1824), an engineer of considerable ability, numbered among his exploits in the air a successful crossing of the Irish Channel in June, 1817,

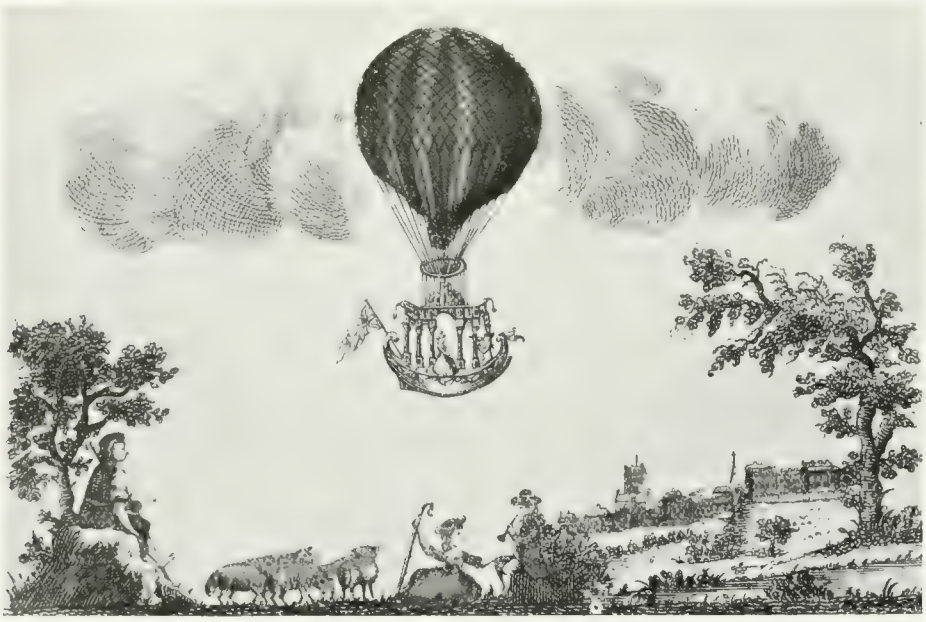
No. VI. THE DEATH OF JAMES HALLIS IN REDDINGTON PARK, MAY 25TH, 1824

It is not possible to do more than mention a few amongst the more picturesque and interesting of the engravings of our early British aeronauts. General John Money's descent into the sea off Yarmouth—a position into which he is naively described as having been carried by "an improper current"—is the subject of a fine mezzotint. Money was one of the earliest to regard ballooning from the military standpoint, and he published a *Treatise on the Use of Balloons*, 1803, which is now very rare. Another large mezzotint not

in this collection—is that of Robert McQuir, who ascended from Dublin in Crosbie's balloon in May, 1785, only to find himself very quickly in a similar predicament to Money. Of later date—August, 1825—is the attempt to navigate a balloon "at any required point of elevation" (though how we are not told), undertaken by one P. Cornillot, from Seal, in Kent, a lithograph of which was published by Colnaghi. The almost countless ascents of Charles Green—commencing from July, 1821—were the subject of a large number of prints, mostly lithographs, and frequently hand-coloured. A word of warning in this connection may be desirable, as collectors should be careful to give the preference to prints of this character which were issued coloured by the publishers, as against those which have been "coloured up" at a later date. Graham and his wife Margaret—who described herself as the "only female aeronaute"—also made a large number of ascents, not without a full share of exciting accidents, while the disaster that befell James Harris in May, 1824, when his balloon "crashed" in Beddington Park, killing the aeronaut and seriously injuring a young lady companion, was engraved in aquatint by T. T. Doles.

No. VII.—THE KING AND QUEEN VIEWING A BALLOON LET OFF IN THE GARDEN OF WINDSOR CASTLE PUBLISHED BY BASIRE, JANUARY, 1784

The large number of ascents made throughout the country in the first half of last century, by Green and his brother, the Grahams, Hampton, Gypson, and others, most of which took place merely for spectacular purposes, led to a wide use of posters, of which the Cuthbert collection includes a large number. Though of comparatively small importance, they are of interest for the particulars they often contain, and are, moreover, very rare. Autographs and portraits, admission tickets, old ballads or broadside sheets, toy-books, caricatures (including one by the inimitable George Cruikshank), and many hundreds of cuttings from contemporary news-sheets, complete the tale which is told by this remarkable collection.



No. VIII.—DEEKER'S BALLOON FROM NORWICH, JUNE, 1785

Salopian China Part III.

By C. Clifton Roberts

I GIVE below some exceedingly interesting notes—not hitherto published—on the Salopian potteries, by the late Mr. T. H. Thursfield, a descendant of the celebrated family of potters of that name, which throw considerable light on the early history of the Caughley works. It seems that Mr. Ralph Browne owned, in addition to Caughley, Jackfield and Benthall, and that he came originally to Shropshire from Staffordshire. John Thursfield seems to have managed the Caughley works for him, in addition to other potworks, previous to 1750; and no doubt produced at Caughley pottery similar to that turned out at Jackfield and elsewhere. Mr. Gallimore took a lease of the Caughley works in 1754. From documents in my possession, it appears that he was very friendly with the father of Thomas Turner, who was then living at Worcester, and no doubt he induced Worcester workmen to come to Caughley about this time.

DESIGN IN BLUE, SHOWING FRENCH INFLUENCE MARKED S, OR SALOPIAN IMPRESSED

NOTES BY T. H. THURSFIELD.

Salopian Potteries.—The connection of the Thursfield family with the Salopian potteries is mentioned in several books, from which I give the following extracts; *but, as will be seen by my further remarks, there are many inaccuracies.*

The references are: Ward's *History of Stoke-upon-Trent*, 1843; *Marks and Monograms on Pottery*, Chaffers, 1870; *Broseley*, J. Randall, 1879; *Ceramic Art*, Jewett, 1883; *Browne Family of Caughley*, Morgan, 1891; *Art Journal*, March, 1862.

DESIGN FROM A PLATE ENGRAVED BY THOMAS TURNER

Caughley.—*Art Journal*, p. 65; *Ceramic Art*, p. 159.—"The site of the first Salopian china works was at Caughley. Here, it is said, a small pottery was begun by a Mr. Browne, of Caughley Hall."

Chaffers, p. 557.—"Caughley, near Broseley, was

DESIGN FROM A PLATE ENGRAVED BY THOMAS TURNER

DESIGN IN BLUE AND GOLD MARKED S, OR SALOPIAN IMPRESSED

established about 1751 for the making of earthenware, but it does not appear to have been on a large scale. It was carried on by a Mr. Browne, of Caughley Hall, a man of good property."

Jackfield.—Ceramic Art, p. 180.—"The Jackfield pottery was one of the oldest in Shropshire, and is believed to have been worked for centuries. The potters had at different times, probably from being expert hands, migrated into Staffordshire; and I am informed that as early as 1560 several entries occur in the parish registers of Stoke-upon-Trent of people (potters, of course) as 'from Jackfield.' The works were carried on by a person of the name of Glover, who used the old salt-glaze for his ware. He was succeeded about the year 1713 by John Thursfield, of Stoke-upon-Trent, who died in 1751, leaving two sons—John, who built the works at Benthall; and Maurice, who succeeded his father at Jackfield.

"Maurice Thursfield made at Jackfield a very superior black ware, highly vitrified and glazed; indeed, so highly glazed was it that it had all the outside appearance of glass. Maurice Thursfield died in America, where he had, it appears, considerable business connections."

Chaffers, p. 556.—"Jackfield, Shropshire, was one of the oldest potteries in the county, and it is said that, as early as 1560, entries occur in the parish registers of Stoke-upon-Trent of potters 'from Jackfield.'

"In 1713 the pottery was taken by Mr. Richard Thursfield, from Stoke-upon-Trent, and after his death, in 1751, it was carried on by his son John until 1772. The early ware made about this time was a red earth covered with a very black glaze, sometimes with scrolls and flowers in relief, known in the locality as 'black decanters.'"

Broseley, p. 134.—"If Jackfield supplied Stoke with potters, Stoke in return appears to have sent potmasters to Jackfield. One of these was Mr. Richard Thursfield, who is reported to have taken these works and carried them on in 1713. His brother, or son, Mr. John Thursfield, moved to the Benthall works in 1729. Mr. John Thursfield's eldest son, John, carried on the Benthall works, and lived at Benthall Hall; his second son, Maurice, or Morris (the name is found spelt in both ways in the parish register), moved to Jackfield and carried on the works there. His chief production there was the famous black glazed ware, very elegant and light in body, some of which was ornamented with flowers painted on the surface of the

glaze with oils, and then lightly burnt in: a few examples are still in the possession of the family at Barrow and Broseley."

Benthall.—Chaffers, p. 556.—"John Thursfield established a manufactory here in the year 1772 on his retirement from the Jackfield works. Benthall is half a mile from Broseley, and the reason of his choosing this spot was the discovery of a fine bed of clay in the immediate vicinity suitable for making pottery. The productions of the Benthall manufactory were of the same character as those of Jackfield, and the secret of the black glaze was only known to the proprietor, and died with him. The establishment was known as the Mug House. At his death it was continued by his son, Mr. John Thursfield, in partnership with his brother-in-law, Mr. W. Pierce, under the firm of W. Pierce & Co., and it lasted until about 1818, when a person of the name of Bathurst succeeded."

DESIGN BY THOMAS TURNER

Broseley, p. 512.—"John Thursfield, who had works at Jackfield in 1772, also had works at Benthall, and at his death the Benthall works were carried on by his son John. The Benthall productions were then very much the same as those at Jackfield, but neither so finely glazed nor so highly decorated. A brother-in-law of John Thursfield, named Pierce, then carried on the works as Pierce & Co."

DESIGN BY THOMAS TURNER

PRIN. CO BRAM

PART OF A DESSERT SERVICE, DECORATED IN BLUE AND GOLD MARKED S

The Jackfield referred to in the above extracts as being named in the registers of Stoke-upon-Trent was not Jackfield near Broseley, but Jackfield within the borough of Stoke-upon-Trent, where Clews & Co. had pottery works. (Ward, pp. 210, 223, 228, and App. VII.)

Ralph Browne, of Caughley, in the parish of Broseley (*sic*) in Shropshire, was interred at Caverswall, Staffordshire, in March 1743–4 (see register). He was son of Ralph Browne, Sheriff of Shropshire in 1719, and grandson of the Sheriff of 1687.

The family of Browne were resident at Caverswall in the sixteenth century (1560). "*Browne Family*" (G. B. Morgan).—The family of Browne owned Benthall up to about 1760, and Caughley up to a much later date, about 1833.

There are several monuments to the family in Caverswall church, and also in Benthall and Barrow churches. Caughley was in Barrow parish, and not Broseley, as stated in the Caverswall register.

The above shows the connection of Browne of Caughley, Benthall, and Jackfield with Caverswall and the Staffordshire potteries.

William Thursfield, of Norton-on-the-Moors, was married at Caverswall on October 6th, 1706. Norton-on-the-Moors is about four miles from Caverswall, five miles from Stoke-upon-Trent, and two miles from Thursfield; these were at that time all parishes in the district known as "The Potteries," in Staffordshire.

John Thursfield (1), his son, was baptised at Stoke-upon-Trent, on September 17th, 1707, and was married at Broseley on April 20th, 1729, and was then described in the register as a "sojourner," showing that he was not an old inhabitant.

The Jackfield works, which were the principal pottery works then in the neighbourhood of Broseley, were upon the estate of Mr. Browne, who also held the estates of Caverswall in Staffordshire, and Caughley and Benthall in Shropshire. Other works were, however, soon after this time established at other places upon Mr. Browne's estates—at Pitchyard, on his Benthall estate, and at Caughley, near his residence at Caughley Hall. John Thursfield (1) was engaged at these for Mr. Browne, and it was through his introduction that he came to Shropshire.

Previous to 1743 John Thursfield (1) was establishing pottery works upon the estate of George Weld, of Willey.

A lease, dated April 27th, 1743, was granted by George Weld, of Willey, to Wm. Colley (who was tenant of Posenhall Farm under George Weld), of an acre of land taken out of a piece of ground (forming part of Posenhall Farm) called the Coppy Head. This lease states that it was granted in consideration of his building the several pot-houses and buildings now thereon, and held by his under tenant, John Thursfield. This was called Haybrook Pottery, and was in Posenhall parish, and there were excellent beds of clay and coal there.

There is also a lease, dated 1746, between Wm. Colley and John Thursfield of a pottery, reserving certain rights to George Weld as landowner; also an

DESIGN BY THOMAS TURNER

DESIGN BY THOMAS TURNER

agreement dated June 20th, 1758, as to pot-works, between George Forester and John Thursfield.

George Weld was born at Willey Hall in 1674, and died there in 1748, and was buried in the old vault at Willey church. His daughter Elizabeth married Brook Forester, of Dothill. Their son, George Forester, "the squire," was born in 1735, and inherited the Willey and Dothill properties, and left them to his cousin, Cecil Forester, first Baron Forester.

There is an old jar at Willey Hall with "George Weld Esqr" on it. It is made of red clay, and is glazed inside, and resembles the red ware made at Haybrook pottery, and the letters are raised upon it in white clay. It would be made previous to the death of George Weld in 1748, and was made by John Thursfield at Haybrook, which was then the only pot-works upon the Weld property.

Some years after the old hall was taken down at Willey this jar was found in a ditch.

John Thursfield (1) was born in 1707, and died June, 1760, and was buried at Broseley. He was succeeded in his pottery business by his sons, John Thursfield (2), baptised at Broseley, on December 16th, 1733, and William (called Morris), baptised at Broseley, on March 2nd, 1748.

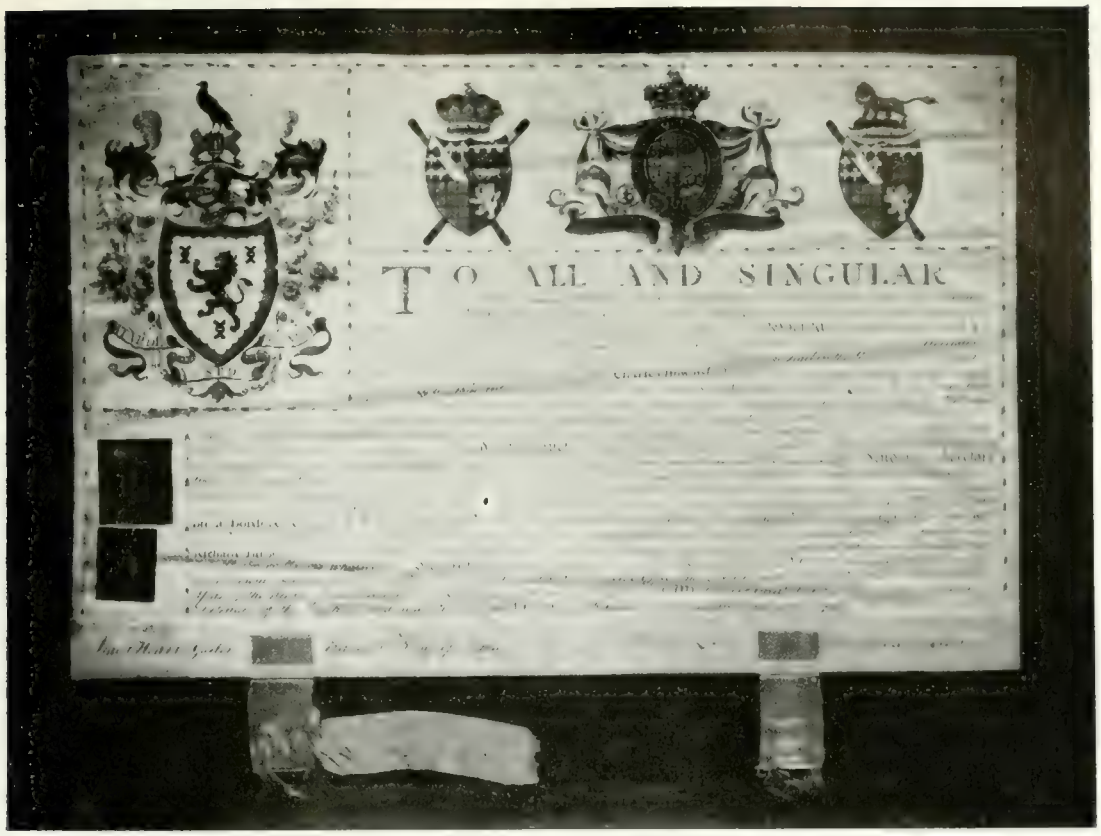
DESIGN FROM A PLATE ENGRAVED BY THOMAS TURNER

John Thursfield (2) had a lease dated March 25th, 1770, of pot-houses, etc., under William Colley, who still held Posenhall Farm under George Forester.

John Thursfield (2) held Haybrook pottery on the Forester estate, and built the Benthall pottery on the Browne estate near to Haybrook, but on the other side of the road, and in Benthall parish, and he held both at his death in January, 1789, which took place at Benthall Hall, where he had for some time resided. He was churchwarden of Broseley in 1764. By his will he left his pottery works at "Haybrook and elsewhere" to his son, John Thursfield (3), born 1764.

William Thursfield, born 1748, was called "Morris." He signed his name as "Morris" in the marriage register of his sister Hannah to *John Guest* in 1768,

DESIGNS FOR BORDERS FROM PLATES ENGRAVED BY THOMAS TURNER



GRANT OF ARMS TO REV. RICHARD TURNER, LL.D., FATHER OF THOMAS TURNER, OF CAUGHLEY

and he is called "Morris" in his brother John's will. He held the pottery at Jackfield for several years, until his death in 1783.

He went to the United States with a cargo of earthenware, and died at Philadelphia of yellow fever in 1783. He made at Jackfield a kind of black lustrous ware with flowers or figures in gold upon it, known to collectors as "Thursfield" ware.

John Thursfield (3) was born in 1764. He was executor to his father's will. He carried on the potteries at Jackfield, Haybrook, and Benthall, and held them for some years. He joined the Peninsular army, and was wrecked off Guernsey, on December 10th, 1816.

His sister, Margaret Elizabeth, married William Pierce in 1796, and sometime afterwards the firm became Thursfield & Pierce.

The Haybrook and Benthall works sometime then passed successively into the hands of Poole and Lloyd, Easthope, Lloyd & Jones, Jones & Bathurst, and they were succeeded in 1862 by the present firm of Allen.

The coals and clays of the Broseley district were so near to the surface that it was a common saying "that you could sink a pit in the morning and wind coal in the evening." The river Severn provided ample and cheap water-carriage, particularly suitable for breakable articles, and therefore it is not to be wondered at that those who had learnt the trade of pot-making in Staffordshire should be attracted to the Broseley district at an early date. At first they had to be content to use the local clays, but gradually the water-carriage brought them finer clays from Devonshire, and thus the pot-works (except Haybrook and Benthall, which still make earthenware, with other finer pottery) became in time manufactories of finer ware, which have now centred in the well-known "Coalport china works."

Caughley was some distance from the Severn, and was at first established for using the local clays for earthenware, but as Gallimore and Turner (who came from Worcester) succeeded Browne, they introduced workmen from the Worcester china works, which were situated upon the river Severn; thus were established the far-famed Coalport china works.

Early Nineteenth Century Jewellery
Part I. By M. Jourdain and J. Evans

THE English jewellery of the early nineteenth century, roughly from the year 1800 to 1830, passes, like the other arts, through an interesting and gradual transition from the Empire classicism to the incoherencies of the romantic revival; and while the work of the first quarter of the century still repays attention, the decline, noticeable even during that period, is much more rapid thereafter.

The classic revival in France and England was well established in the late eighteenth century, and Grimm, writing from Paris in 1761, notices the spread of the "pure taste." For several years, he writes, "people sought after antique ornaments and forms, and taste profited thereby; and the vogue is so widespread that everything is made *à la grecque*. The interior and exterior decorations of buildings, furniture, stuffs, jewellery of all kinds, are *à la grecque* . . . . the jewellery made at Paris at the present day is in very good taste, whereas ten or a dozen years ago it was all arbitrary and absurd."

NECKLACE AND EARRING OF CAMEOS SET IN GOLD FILIGREE
BROOCH OF AMETHYSTS AND PEARLS SET IN GOLD
BROOCH OF FACETED STEEL IN THE POSSESSION OF MRS. MUNDY

Throughout the greater portion of the nineteenth century France led the fashion in jewellery as in modes, in spite of the long-drawn struggle with Napoleon; and in France the political changes left a very definite impression on her artistic products. France went deeper into her classic revival in costume, and consequently in jewellery. During the Republic and First Empire,* diadems of classic design and "cestuses,"

* *Directoire*, 1795–1799. Napoleon First Consul, 1799–1805. Napoleon Emperor, 1805–1814.

rings, and bracelets and armlets, were appropriate to "robes in the antique style"; and these called for a wealth of ancient and modern cameos and intaglios. Madame Tallien appeared at a ball in Paris, in the last years of the eighteenth century, dressed in a "plain robe of India muslin, with folds in the antique style, fastened at the shoulders by two cameos; a gold belt encircled her waist and was likewise fastened by a cameo; a broad gold bracelet confined her sleeve considerably above the elbow." Pauline Bonaparte, soon after Napoleon's departure to Egypt, appeared at a ball in a muslin "confined on the shoulders by cameos of great value. The sleeves, which were very short, were lightly gathered on small bands, which were also fastened with cameos, and her arms were adorned with bracelets formed of gold and cameos."* Madame Junot's *corbeille de mariage* contained several antique cameos, unset. Such cameos were sometimes mounted with diamonds, but they were generally made up into special ornaments by themselves, set in gold, and linked together to form armlets and diadems.

CROSS OF TRANSLUCENT ENAMEL ON GOLD SET WITH PEARLS AND DIAMONDS MADE BY LOUCHERON, PARIS. IN THE VICTORIA AND ALBERT MUSEUM

Real cameos were rare, and therefore many were made to supply the demand, either carved on shell, or more economically made in moulded glass. In England modern cameos, often copied from ancient examples, were produced by Josiah Wedgwood and by James Tassie. The fine quality of these gems was appreciated, and London jewellers introduced the fashion of wearing them set in rings,

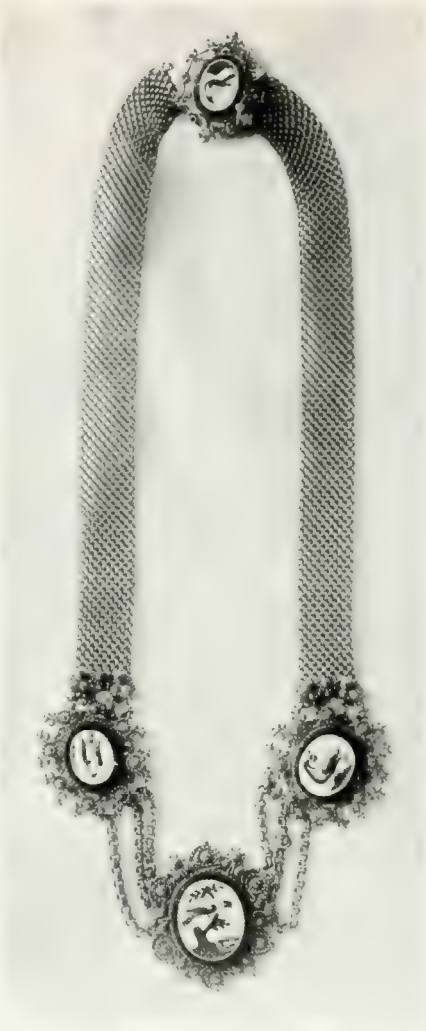
* [illegible] vol. i., p. 167.

seals, and other trinkets—a fashion which continued after the deaths of Tassie and Wedgwood.

Besides cameos, miniatures set with pearls and diamonds were much worn. Madame Junot possessed a square medallion set with large pearls, containing a portrait of General Junot, by Isabey, "of a size more fit to be affixed to the wall of a gallery than to be suspended from the neck." * But this was the fashion of the day, and Madame Murat had one of her husband which was even larger in size. A fashion for wearing the miniature of an eye in a locket was also not uncommon. In England the most popular form of memorial jewellery at that date was a locket containing the urn or some such emblem represented in the hair of the deceased on an ivory ground, sometimes enriched with a minute twist of filigree or a few seed-pearls.

In the *doctrinaire* moments of the French Republic bracelets and rings were worn with a dress as closely modelled upon the Roman fashion as was possible. Three bracelets were worn on each arm, the first on the wrist, the second near the elbow, the third near the shoulder; and rings were equally numerous. Few persons, however, followed the example of the beautiful Madame Tallien, who was seen in the Champs-Elysées with golden circlets on her ankles and rings on her toes.

There seems to have been a lavish display of personal jewellery from 1804 to 1808, and a return to a smaller scale and sobriety in 1810. But the entire period between 1804 and 1814 was a prosperous one for jewellery in France. Diamonds were used in necklaces of several rows, and in combs, bandeaux, and diadems. In the earlier part of this period the Empress Josephine led the way in fashion, and she was constantly having her jewels reset and altered; exchanging, buying, re-setting, paying her jewellers on account for what she called "the reform of her jewel casket," and taking ten sets of ornaments for one which she relinquished to her jewellers. Besides jewellery of great value, she possessed bracelets, waist-clasps, and necklaces, "made of everything that could be polished, and of all the substances that could be strung on a wire; suites of agate, silver beads, cornelian beads, carved pebbles, turquoises, malachite, carved coral and real pearls, pink coral, crimson coral, coral balls, steel, jet, carved plum-stones and cherry-stones." *



NECKLACE OF ITALIAN MOSAIC SET IN FILIGREE GOLD
THE PROPERTY OF MRS. CLAYE

The classic tradition in the arts was slow to disappear, but about 1830 the Romantic movement, which had been fed by the mediævalism of Sir Walter Scott and by the Gothic revival, began to attack what the generation of 1830 considered an academic and moribund tradition. The strong middle-class element in England sought after their ideal in the mediæval past, and saw their guidance and inspiration in the art, architecture, and life of the Middle Ages. The study of Gothic architectural detail by A. W. Pugin in England was not without its effect on the minor arts. In France the goldsmiths Fromont, Meurice, and Robin executed jewels in the form of knights on horseback, lords and ladies in mediæval dress, and similar chivalric subjects.

The classic tradition was exposed to a combined attack by the Romantics in art and literature, which culminated in 1830 in the production of Hugo's *Hernani*, by the revivalists and importations from the East in architecture, and by the Catholic revival, expressed in Chateaubriand's *Génie du Christianisme*. The French Revolution had been hostile to the Church, and the Church naturally threw in her lot with the royalist reaction; and on the restoration of monarchy † the classic tradition was considered too deeply dyed in revolutionary and anti-Catholic ideas

* *Memoirs of the Duchess d'Abrantès* (English translation), vol. i., p. 240.

* G. Masson, *Josephine, Empress*, p. 29.

† Louis XVIII., 1814-15, 1815-24. Charles X., 1824-30.

VENUS AND SPORTING CUPIDS

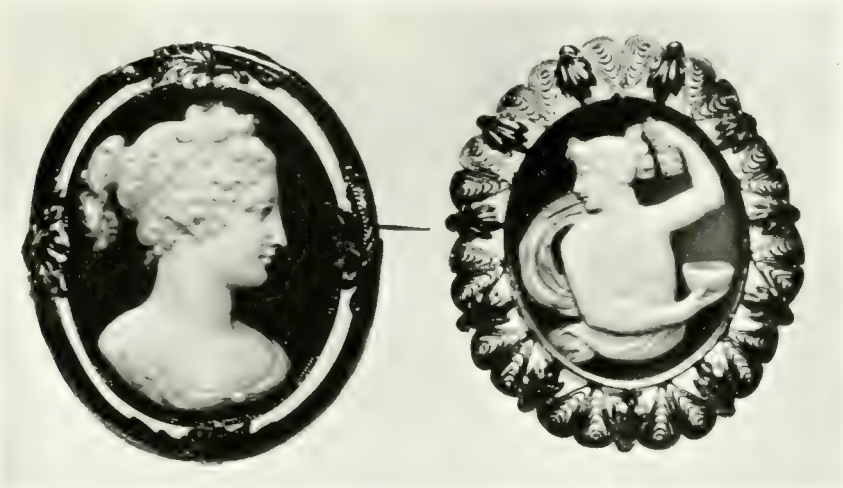
BY RICHARD WESTALL, R.A.

In the Wallace Collection

Photo: Mansell

The Connoisseur

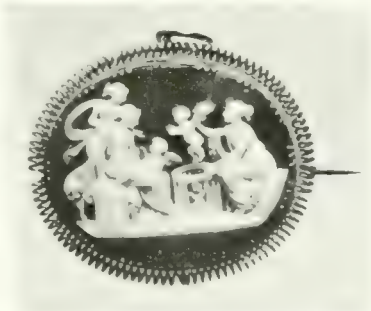
to be palatable. In architecture, after 1830 classical design died down to an insignificant glimmer, and churches were ruthlessly restored in "Gothic style." In England the slighter and more provincial Oxford



CAMEOS EARLY NINETEENTH CENTURY

Movement was also an element in the revived interest in Gothic art.

The vogue of the cross as a secular ornament is earlier. "Never was such a display of crosses" (writes the diarist of fashion in 1824 in *La Belle Assemblée*) "as now are exhibited at the shops of the most eminent jewellers. There is the Convent Cross, the Apostolic Cross, the Greek Cross, and the Maltese Cross." "There is quite a rage for necklaces at



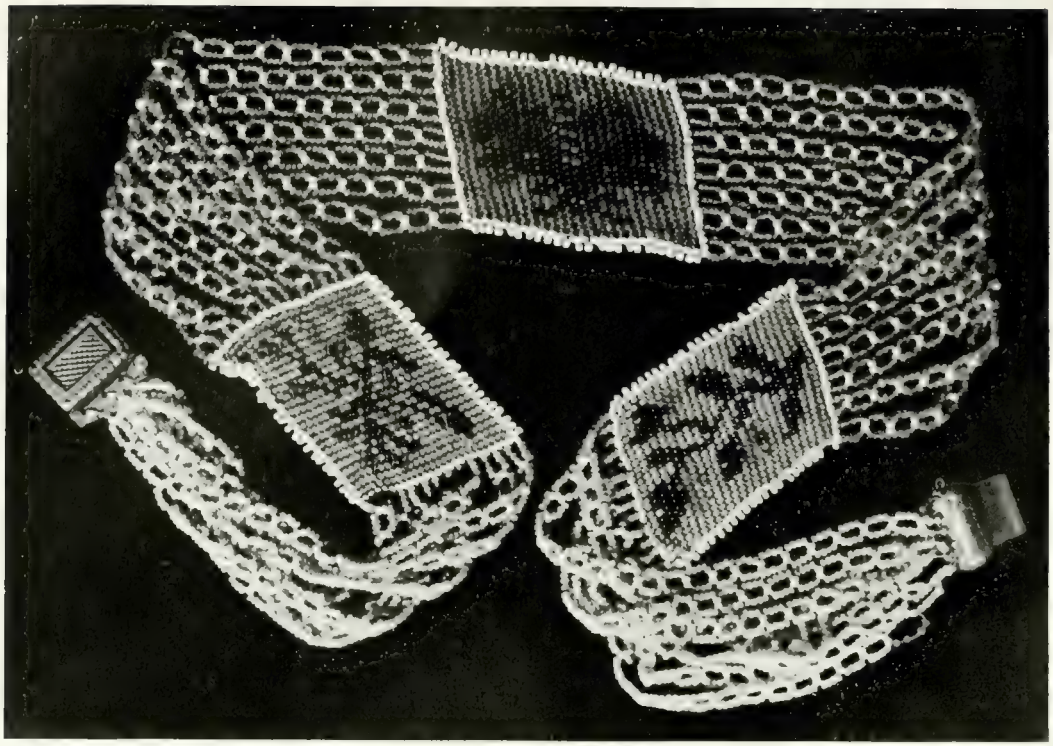
TROCCOLI IN THE POSSESSION OF MRS. MALCOLM

present," writes the same authority a little earlier.* "From some of these is suspended a cross: the necklace is of one kind of jewellery, the cross of another. With a pearl necklace, for instance, a cross of turquoise stones is worn; and with a coral necklace, the cross should be of diamonds." † Even earrings were fashioned in the form of a cross.

The costume of the "chatelaine" was studied in effigies and manuscripts, and more or less Gothic jewellery was designed in massive metal—chains, chatelaines, buckles, smelling bottles. The revival in enamel noticeable about this time is also an effect of the revival of interest in Gothic art. "Our *élégantes* now wear at their ceintures," we read in an article on Paris fashions for 1830, "smelling bottles of the most Gothic form; they are in enamel of different colours. Many are ornamented with a portrait of some ancient Visigoth in the centre; . . . *ceinture* buckles are so massive that we are almost tempted to say they are in bad taste." The authority upon Paris fashions during the same year informs us that "chains in enamel are always very elegant. All the jewels are made heavy, and of antique patterns; no more open and delicate chasings. Stones are mounted in plain gold, and though bracelets are composed of links, they are also of Gothic shape."

Cameos continued to be worn after the pseudo-classicism of the Empire period had died away; but their subjects were no longer strictly classical in

* [illegible] 1819. † [illegible] 1830

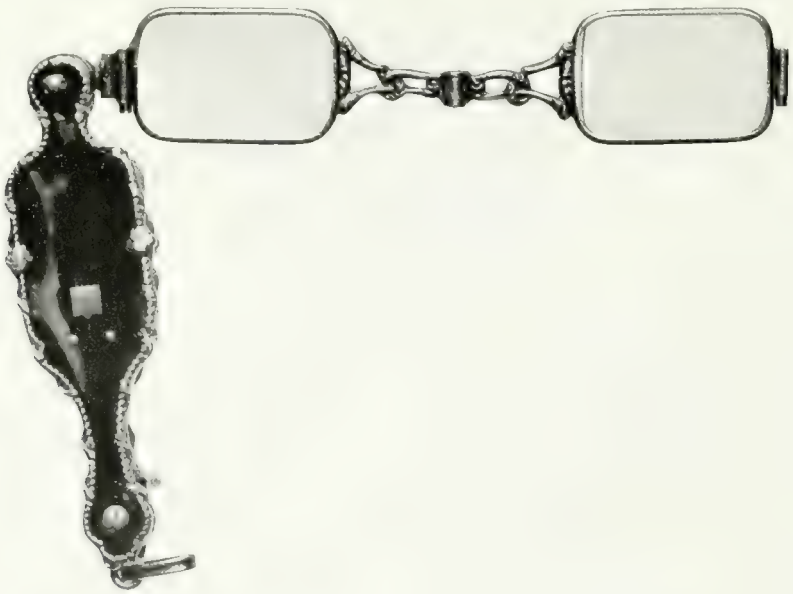


BEADWORK NECKLACE

character. In 1824 a most valuable cameo brooch is described as bearing the head of the lamented Princess Charlotte, which was "much in request for this purpose."

Among the New Year's gifts of the King of France in 1830 was a "parure composed of precious stones, on which are engraved in relief portraits of the Kings and Queens of France." * Idealised portraits were also carved in Italy, where the art of cameo-cutting has never died out.

* *The World of Fashion*, 1830.



LORGNETTE

How Russell Executed His Pastels

By R. R. M. See

We have already, in an earlier article, considered the art of pastel-painting, as interpreted by Masquerier, who, though he may share with Chinnery the place of honour among the pastellists of the opening years of the nineteenth century, was yet by training an oil-painter, and brought to bear upon his crayon-painting the methods and general technique which he had learnt to apply to the other branch of his limner's art. He thus obtained that forceful laying-in which was so effective in its results. In this article it is the method employed by John Russell that we are about to investigate. Russell, who stood pre-eminent as a crayon-painter among the artists of his day, and whose work till the end of the nineteenth century enjoyed the greatest popularity in England, regarded his pastel work as of premier importance, so that in spite of the fact that he is the author of a number of beautiful oils and miniatures, he has come to be considered as a pastel artist "par excellence," his achievements in other directions appearing but as a sidelight to what was indeed his chief activity. With him, the question of how best to obtain a high and exquisite degree of finish occupied his attention almost to the exclusion of sketchy effects, broad technique, and the shaping of masses. He was absorbed in securing a perfect blending of colours and a general "sweetening" of ensemble, showing the greatest skill in trying to avoid the necessity of sacrificing to this the strength of his results. Indeed, if only he could have been induced, both literally

GEORGE, PRINCE OF WALES

and metaphorically, to stand up before his easel to his work instead of sitting down to it, to what heights might he not have attained!

And at the risk of incurring the accusation of irreverence, we may go so far as to declare our belief that had Russell, instead of being the good, religious fellow that he was, had in his composition but a touch of the "dare-devil"—just a trace, too, of taste for gay companionship—how greatly might not his technique have been influenced for the better! What charm might not have been added to the strength that his work already possessed, what perfection to the power that already inspired it! With Russell, as with most men, the private man made felt his influence on the artist; his honest mind, his affectionate, unaffected disposition, his love for simple quietude, his interest in artless pleasures, his adoration of children, his sympathy with dumb beasts, and his identification with the upright, honest life of a good Christian (not without its tinge of cant almost bordering upon religious mania, as revealed in his writings, be it said!)—all are clearly reflected in his art. He somehow missed that of which Peter Romney possessed overmuch — the true spirit of Bohemianism, the erraticism of genius. Had but the two been blended, a super-Russell might have been produced.

But fate decided otherwise. England was not destined to produce a Perroneau, so we are obliged to find solace in this very charming portraitist, this fair, if not perfect, draughtsman, this expert colourist, who though he may occasionally have allowed his work to be marred by the fault of exaggeration, has yet left behind him striking examples of art, eloquent of high technical skill, if not of actual genius. A master, who can advise his pupils in the following terms, leaves us in no doubt as to what we are to expect from him himself:—"The student will find the sitting posture with a box of crayons in his lap, the most convenient method for him to paint. The part of the picture he is immediately painting should be rather below his face, for if it is placed too high the arm will be fatigued."

SKETCH FOR FRONTISPIECE TO THE PRESENT NUMBER

To draw the conclusion would be an insult to our readers' intelligence. Its bearing upon the work involved is obvious. It has been ascertained, not only from Russell's writings, but from the existence of his numerous sketches, that, prior to commencing a pastel, he was wont to execute several careful sketches in

LADY GRANTLEY R.A., 1793

DRAWINGS BY JOHN RUSSELL IN THE EDWIN LAWRENCE COLLECTION

With [illegible]

advance, even setting down the picture in course of construction to exact scale on many occasions, and afterwards pinholing it and lightly tracing it on to paper which was afterwards to be utilised for the finished work. This was done in order that he might not discover later any error which might interfere with the purity of his colour and give rise, as is sometimes the case, to the greasing of the paper, a state of affairs which might interfere with the successful application of a variety of chalks to be utilised at a subsequent stage.

The artist's practice was first of all to draw carefully in ordinary chalk the features of the face. Then, taking a crayon of pure carmine, he would accurately set down the nostril and the outline of the nose; next would come the shadow, and afterwards the nose and forehead, which at that stage he was in the habit of executing broadly, would be laid in with a faint carmine in the strongest light. Having applied this tint, he would gradually proceed with the second and succeeding ones until he had arrived at the shadows, where he worked in his brilliant rich lakes and carmines, breaking up the deeper passages with brightest green.

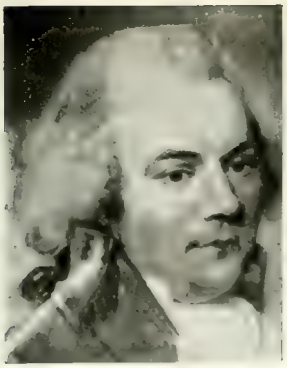
This method of preparation is in consequence rather crude in effect, in spite of its striking qualities. His idea, however, was to secure a good foundation on which afterwards to work up his complete whole.

MRS. C. MORGAN AND CHILD

Indeed, conversely with the oil-painter, the pastellist deemed it preferable to darken at a later stage a pastel which was originally somewhat too bright, rather than to heighten its brilliancy, if too dull at the inception.

For the pearly tints of his delicate complexions he employed blue verditer,* and white to moderate the effect of the carmine, both black and white being brought in for the shadows in the case of sitters with less florid skins. After this, the eyes were put in by means of a crayon inclined to carmine, surrounded immediately by one of the tint of the iris. He himself followed the principle, which he communicated to others, of never loading with colour. It was to be laid lightly, though brilliantly. As a general rule, he was careful to avoid too staring a white, allowing the light of the cornea to incline to a bluish tone, and keeping

* Hydrous carbonate of copper.



LORD GAGE

LORD GAGE

MR. JOHNSON R.A., 1787

MR. JAMES

MR. REDMOND

DRAWINGS BY JOHN RUSSELL IN THE EDWIN LAWRENCE COLLECTION

Seen of which by courtesy [illegible]

a broad shadow thrown on the upper portion by means of the eyelashes.

Proceeding to the eyebrows, he carried these out in light tints, commencing with a broad, increasing shadow, which, when later on the hair had been painted, showed through it with a light and pleasing effect. This accomplished, the artist laid in the lips with pure carmine and lake, using carmine and black in the shadows, but leaving his beloved vermilion to be laid on at a later stage.

The care with which he subtly mixed all these colours with those adjacent, producing his shadows beneath and making all rich by the brilliant use of his crayons, has produced those pictures in which the ripe mouth stands out like some luscious cherry ready to be plucked. Never do we find a stiff, harsh line, for he knew, as no one else, how to round the formation of the mouth by means of his use of carmine, brown ochre, and greens.

This laying-in having been effected, Russell then proceeded to put in the hair, using a quantity of lake and deep carmine as under-colour, and relying upon the warmer tints used for the hair to subsequently overpower this, just as he did in the case of the eyebrows, his idea being to produce by semi-transparency a richer effect, on the picture being completed. He was right in deducing that, unless brilliant undertints were allowed, so to speak, to peer through the final tints, poverty of tone might otherwise be discernible.

This completed the dead colouring of the head, and this stage being reached, the master advises disciples "to sweeten the whole together by rubbing over with his finger, beginning at the strongest light on the forehead, pressing his finger very lightly, and uniting it with the next tint, which must continue till the whole is sweetened together." Then follows the naïve, almost childish admonition as to "often wiping his finger on a towel to prevent the colours being sullied"!

The next step was for Russell to lay in his background, and the reason for this we will proceed to investigate in our next article.

SKETCH OF GIRL AND DUCK ROYAL ACADEMY, 1788

BOY BLOWING BUBBLES (WILLIAM RUSSELL AT THE AGE OF 10)
BY JOHN RUSSELL R.A. 1791

CONNOISSEUR

NOTES AND QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (No. 33[illegible]).

SIR,—Can any of your readers kindly give me information as to the name of the artist or the date of the picture of which I send a photograph? It has been in the possession of the family of Fayerman of Norfolk for about two hundred years. The person portrayed is traditionally said to be Margaret Fayerman, *née* Bayspole, born 1683, died 1765. But from the style of dress and execution the portrait seems to be of earlier date. If so, the sitter was probably either Margaret Fayerman's mother Margaret, wife of Captain Thomas Bayspole, or her grandmother, Ann Bayspole, *née* Coppinger of Kent, wife of John Bayspole, servant in ordinary to Charles II. Ann Bayspole died in 1679. Margaret Fayerman was the wife of the Rev. Francis Fayerman, Rector of Thurlton in Norfolk. The Bayspole family lived at Toft Monks in Norfolk.—F. W. DENDY.

UNIDENTIFIED PORTRAIT (No. 33[illegible]).

SIR,—I enclose a photo of a picture bought by me in Hampshire some years ago. It is of a very beautiful woman, and measures about 22 in. by 20 in. It is in very good condition, and the colouring is quite lovely. The bow at the breast is blue. It has been called a Romney or a Gainsborough, but, of course, it also may not be by any well-known painter. It has been re-lined and remounted on its old stretcher. This seems to have been done a long time ago, as the re-lining canvas is quite old, and the nails are rusted well in. Some previous owner wrote on the back of the stretcher, "G. Romney," but this can only be seen by wetting the wood, as the ink has gone, and only the marks of a hard pen can now be made out. The canvas is flat woven, such as was used by Gainsborough, nearly always, and not the obliquely ribbed sort used as a rule by Romney. I shall be much obliged for any information which may lead to the identification of the subject and painter. The words "G. Romney" mentioned above are partly covered by the old paper uniting the stretcher to the old frame.—J. G. G.

UNIDENTIFIED PAINTING (No. 332), April, 1920.

SIR,—I find we have a coloured engraving by Bowles and Carver (about 1780), the subject being *The Miser*, which is without any doubt an engraving of this painting. It is signed "H. Vander Mijn pinx.," and "A. Vander Mijn fecit."—F. E. BROOKS.

OLD FLY-LEAF INSCRIPTIONS (January, 1920).

SIR,—Your correspondents, Mr. Thos. J. Sowter and "Criticus," may be interested to know that this identical form of admonitory EX LIBRIS is referred to in *Bookplates*, by W. J. Hardy (Kegan Paul, Trench, Trübner & Co., 1893), with the remark that it was "composed early in this century," and "could be bought of C. Talbot, at 174, Tooley Street, and on it the purchaser could write his name before affixing it in his volumes."—DEREK DARIEN.

(330) UNIDENTIFIED OBJECT

(331) UNIDENTIFIED OBJECT

A Canaletto at the London Museum

THE Trustees have made an important addition to the already extensive topographical collections at the London Museum in the form of an accurate portrayal of Leicester House, which, as the residence of the rebellious Frederick, Prince of Wales, ranked with the most narrowly observed West-end buildings during the first half of the eighteenth century. The canvas in question shows the house and Leicester Fields as they appeared *circa* 1746–8. It bears no signature, but if not from the brush of Canaletto himself, is at least the work of a close follower.

Buried Armour

THE publicity accorded to my observations on this subject in the February number has resulted in a very interesting instance being brought before me. It transpires that, in 1890, a man digging a post-hole near Swindon discovered a skeleton in complete armour. It was laid out and examined, being thrown afterwards on a rubbish-heap, with which it was bought by a travelling marine store dealer. A short while later the matter came to the notice of Mr. A. D. Passmore (to whom I am indebted for particulars of this find). He traced the man nearly as far as Bath, where the trail gave out in a most tantalising manner. Mr. Passmore tells me that he has no doubt about the authenticity of the case, since he personally questioned the discoverer. This is worth noting; it is the nearest approach to a first-hand account that has come my way, so far.

A curious occurrence is known to have taken place at the archiepiscopal palace at Southwell in 1740. "In clearing away the vaults of the palace, the workmen found the entire skeleton of a man standing upright, with boots and spurs on, and some part of his military arms lying at his feet. Near to this was a skull, with the head of an axe in the cleft." An attempt was made to associate this with a tradition of a spy or deserter, who, when Charles I. was at Southwell, was by the royalist soldiery "thrust into a vault or well, where he lost his life." As a set-off to the above, I find a note that a secret passage at the Perthshire

LEICESTER HOUSE AND FIELDS SCHOOL OF CANALETTO, 1746 8
PURCHASED BY THE TRUSTEES OF THE LONDON MUSEUM, 1920

mansion of Urrard was found to contain a couple of armoured skeletons. Old Leland, when treating of Worthyvale, Launceston, asserted that "by this ryver (the river Alain) Arture fawght his last field, yn token whereof the people find there in plowyng, bones and harneys." Setting aside all rumours of Arthur and Mordred, it seems possible that these were relics of a fierce fight waged between Britons and Saxons in the ninth century A.D.

As regards armour unearthed without attendant bones, we are on firmer ground. One of the most interesting discoveries in this way was made on the site of Alleyne's Fortune Theatre, where a beautifully shaped mediæval archer's salade was dug up many years ago. This piece, which I had the joy of examining long before it reached its present resting-place in the London Museum, illustrates my remarks as to the discarding of broken armour, since it had sustained a bad fracture. It may be added that the helmet preserves a proportion of its leathern lining; an interesting item in connection with what, for all one knows to the contrary, may have been one of "the very casques that did affright the air at Agincourt."—CRITICUS.

An Eighteenth-century Watch Stand

THE widespread interest evinced in Mr. W. B. Redfern's account of the eighteenth-century watch stands collected by Sir Gerald Ryan (December, 1919) would be sufficient reason in itself to elaborate the subject. The fine specimen which is illustrated now was acquired by Sir Gerald after the article in question had gone to press. As will be seen, the main motif of the design is centred in the figure of the gallant, scroll in hand, who sits in an elegant attitude on a projecting piece of scrollwork.

AN EIGHTEENTH-CENTURY WATCH STAND

Sir T. Lawrence's Portrait of Master Arbuthnot

THIS very attractive small whole-length portrait of a young boy, accompanied by his large brown-haired dog, reproduced as a plate in our June number, was among the small but interesting collection of the late Mr. Thatcher M. Adams dispersed by the American Art Association in New York in January last.

Mr. Adams was not at all well known as a collector, living a retired life, and buying now and then, without any publicity, a picture which appealed to his excellent taste and judgment. Few of his pictures appeared in any of the war exhibitions in the States, and so, when he died, at an advanced age, it was found that he had gathered together a number of desirable works by Old Masters and Early English artists. His Lawrence portrait of Master Arbuthnot is not recorded by Sir Walter Armstrong, who, however, has noted a black chalk drawing of the two sons of the Rt. Hon. Charles Arbuthnot, M.P., as in the Lawrence sale in 1830, which was engraved as a private plate by F. C. Lewis. One of the two boys is probably identical with the Master Arbuthnot in this picture. Lawrence's portrait of the boy's mother, Harriet (*nee* Fane), was exhibited at the Royal Academy in 1817; it is well known through several engravings and reproductions. Master Arbuthnot is dressed in dark velvet, and wears a white lace collar. His long fair hair falls over his neck, and he is holding his hat in his left hand. The boy and his dog are painted in a landscape, near a tree, and in the distance the sun is setting across the valley. The picture measures 53½ inches by 39 inches. All that is known of the history of the portrait is that it belonged to White Webbs, of Enfield, near London, and that it was acquired from Mr. Charles Sedelmeyer, of Paris, in whose *Cata-* [illegible] it was described and illustrated. W. [illegible]

IN THE SALE ROOM

Pictures and Drawings

THE latter part of April produced few striking bids for pictures at Christie's. Four canvases by Guardi varied between £802 10s. for *A View of an Island, near Venice*, 13 × 18½ in., and £651 10s. for *The Island of San Giorgio Maggiore, Venice*, 18¼ × 27 in. Sir Godfrey Baring placed a few paintings on the market, with the result that a pair of *Views of Dresden*, by Canaletto, 21 × 40 in., secured £1,207 10s.; and *A Winter Landscape*, by A. Van der Neer, 44½ × 63 in., £756. Belonging to the late Sir Guy Laking, a *Portrait of a Gentleman, in Grey Coat, Yellow Vest, etc.*, by G. Stuart, 25½ × 27½ in., made £787 10s. The following were drawn from various sources:—*The Duet*, by Judith Leysters, panel, 13 × 10 in., £252; *A Water Splash*, by J. Siberechts, 41 × 46 in., £315; *Sir Philip Sidney*, by Sir A. More, 81¾ × 46 in., £283 10s.; *The Meet of the Foxhounds (including portraits of Mr. and Mrs. Francis Fane, of Studland, Dorset)*, by J. N. Sartorius, 38 × 59¾ in., £1,155; *Annie, daughter of Sir Walter Scott*, by Sir J. Watson Gordon, 1832, 34¾ × 27 in., £220 15s.; and *Capt. Robert Banks, of Walney*, by G. Romney, 49¼ × 39½ in., £231.

Modern work was the order of the day on May 7th. The first 17 lots were all drawings by Birket Foster, their figures ranging between £546 and £115 10s. Turner's *Fonthill Abbey, South-west View: Morning*, 26¾ × 40 in., realised £357. The late Hilton Philipson's pictures included Harpignies' *Souvenir de la Côte d'Azur*, 1899, 51 × 64 in., £1,134; Lhermitte's *Mid-day Meal*, 29 × 37¼ in., £1,312 10s.; and eight paintings by E. Van Marcke, *Bringing in the Cattle: Summer-time*, leading with £1,050. Fred Walker's last water-colour, *The Beehives*, 9½ × 13½ in., was then placed on the easel. This relic, which was the "property of a gentleman," netted £577 10s., as against the £1,995 bid for Walker's *Violet Field*, 9¾ × 15¾ in., from the same source. Several important features distinguished Mr. M. S. Napier's collection. A drawing by Turner of *An Italian Scene*, 11 × 15½ in., with a study by Arthur Severn on the reverse, sold for £997 10s., whilst the canvases comprised Meissonier's *Le Guide*, 1883, 43½ × 33 in., £5,250; Ch. Jacque's *Forest Pastures*, 35½ × 39 in. (from Sir Chas. Wakefield's collection, 1911), £1,680; and Dendy Sadler's *Over the Nuts and Wine*, 18[illegible], 33 × 47½ in., £745 10s. Alma Tadema's panel painting, *The Roman Flower Market*, 1868, 16½ × 22½ in., realised £630.

The great event of May, however, was reserved for the 14th, when Christie's was crowded out on the occasion of the late Sir Mark Sykes' Romney coming on the market. This fine full-length portrait of *Sir Christopher and Lady Sykes*, known alternatively as *The Evening Walk*, was painted in 1786, and measures 97 × 73 in. After some exciting bidding it changed hands at £28,350. Not long after, another important Romney maintained the excitement. This was Sir John Thorold's *Portrait of the Misses Mary and Louisa Kent, when children*, 1783, 35¼ × 27¼ in., £9,660. Yet a third portrait from the same masterly hand came from an anonymous gentleman's property: *Mrs. Morley (Anne, second wife of Jas. Morley of Bombay, and Sempshott Park)*, 29½ × 24 in., £3,675. The following lots must also be mentioned (from various sources):—Lawrence's *Lady Blessington*, unfinished, 29¼ × 24 in., made £1,050; Raeburn's *Lady Belhaven*, 35 × 27 in., £9,975; his *Mrs. John Pitcairn, née Jean Robertson*, 35 × 26 in., £1,995; his *Gen. Sir Chas. Colville*, 30 × 24½ in., £787 10s.; his *Dr. Thos. Reid*, 29 × 24 in., £420; his *Lt.-Col. Alexr. Mackenzie Fraser*, 29 × 24 in., £1,102 10s.; his *Haig Children, of Bonington*, 70¾ × 57¼ in., £441; his *John Pattison, of Kelvin Grove*, 49½ × 39 in., £861; and his — *Ferguson, of Raith*, 50 × 39½ in., £504; Hoppner's *John Peachey, Lord Selsey*, 30 × 24½ in., £402; and his *Hester Elizabeth, Lady Selsey*, 29½ × 24½ in., £651; Beechey's *George Ferrers, second Marquess Townshend*, 93½ × 56½ in., £651; Cotes's *Frances Davis, eldest daughter of Rev. John Davis*, 29 × 24½ in., £1,029; Reynolds's *Mrs. Gwatkin*, 30½ × 25 in., £693; and his *Caroline Colyear, married Sir Nathaniel Curzon*, 29 × 24 in., £1,071. The late G. W. P. Woodroffe's Reynolds fetched £2,100. It was a portrait of *Francis Bassett, afterwards Baron Bassett of Stratton*, and measured 49 × 39 in. Some others came from the Earl Waldegrave's town house, including a likeness of *William Henry, Duke of Gloucester*, 29 × 24 in., £504. A few more prices remain for record. *Old Charing Cross*, by S. Scott, 29½ × 49½ in., made £525; *Portrait of a Youth*, by J. Van den Temple, 65 × 53½ in., £840; *Madonna and Child Enthroned*, by Memling, panel, 29½ × 19½ in., £588; *William Provis, Squire of Shepton Mallett*, by Gainsborough, 29½ × 24½ in., £315; *The Edge of the Forest*, by the same, 15¾ × 21 in., £871 10s.; *Lady Frances Wyndham*, by Hoppner, 29½ × 24½ in., £693; *Countess Isabella Marini Albrizzi*, by Vigée le Brun, 1792, 19 × 13 in., £1,522 10s.; *Lord Brooke*, by Nattier, 1741, 53 × 42 in., £3,675; and *Lady Mary Faulkner*, by Liotard (pastel), 29 × 23½ in., £504.

At Puttick and Simpson's

THE heavy demand upon our space has resulted in what many collectors might consider an unduly curtailed record of prices realised by Messrs. Puttick & Simpson lately. As a matter of fact, the famous rooms, which, as every connoisseur knows, are housed in Sir Joshua Reynolds's old home, are as much crowded with objects of art and vertu to-day as they have ever been during the lengthy occupation of the firm. The first portion of the Dowager Viscountess Wolseley's collection, which came under the hammer during May, awakened considerable interest. The proceedings opened with a selection of pottery, when three Delft plaques, painted with flowers, netted £75 12s., being followed by a few pieces of Chinese porcelain, of which a pair of white figures of cocks with red combs, on pierced rock bases, 14 in. high, £94 10s., may be specially mentioned. A

collection of old English glass pictures secured individual amounts from 16 gns. downwards, and a pair of old Chinese mirror pictures, painted with groups in the European taste, in black and gilt lacquer frames, 10¼ × 17½ in., netted £21. The furniture included a number of 18th-century screens of Spanish leather, one of which, in six folds, 84 in. high, went for £78 15s., being closely followed by the remaining examples. A fine English fire-screen of walnut (Stuart design), 60 in. high, set with a panel of a flower vase in petit and gros points, ran up to £115 10s.; whereas £52 10s. purchased a 17th-century oak coffer, 58 in. wide; £52 10s. a Stuart oak chest of drawers, 40½ in. wide; £75 12s. an oak buffet, 17th century, 79 in. wide; and £50 8s. an ebonised cabinet, painted with scenes, etc., after Van Hughtenburg and Van Os, Flemish, 17th century, 24 in. wide.

On another occasion, a William and Mary walnut marqueterie cabinet, 42¾ in. wide, realised £168; whilst a panel of Flemish Renaissance tapestry, 103 × 92 in., went for a like sum. Two James II. oak elbow chairs, covered with old gros-point needlework, brought in £50 8s. and £44 2s.; a William and Mary elbow chair, covered with contemporary crimson silk, ornamented with applied needlework, £48 6s.; a Jacobean oak "refectory" table on baluster legs, 119 × 35 in., £67 4s.; and a chiming bracket clock by Barwise, London, in a mahogany pagoda case of Chippendale design, 28 in. high, £50 8s. Lady Mary Meynell's furniture contained some important pieces of kingwood marqueterie—a Louis XVI. escritoire, 36 in. wide, fetched £630; a Louis XV. commode, 31½ in. wide, £315; and a ditto small writing-table, 36 in. wide, £99 15s. Another noticeable lot contained a pair of William and Mary walnut folding card tables, 31 in. wide, which fell for £157 10s. From other sources, a Louis XV. parqueterie commode, signed J. Schmitz, 52 in. wide, netted £210; a pair of James II. needlework chairs, £231; a Sheraton mahogany wardrobe, 50 in. wide, £87 16s.; and a Hepplewhite mahogany winged bookcase, 120 in. wide, £73 10s. From the late Sir Kenneth Matheson's property came a Hepplewhite mahogany winged bookcase, 112 in. wide, £126; a Flemish tapestry four-fold screen (17th century), 72 in. high, £199 10s.; and some Chinese jade, including a large green bowl, Kang-Hsi, 8½ in. diam., carved with nine seated figures of Buddha in high relief, £315 10s.; another, Kien-Lung, 11 in. diam., carved with bats, £168; and a white quatrefoil vase and cover, Kien-Lung, 11½ in. high, £81 18s.

China, glass, and silver have also formed the subjects of successive sales at Leicester Square. The last-named section was centred largely in the late Sir Kenneth Matheson's plate, to which belonged, amongst other items, a plain tankard with flat cover, engraved with the Beaumont arms, 1694, maker's mark H.B., with a star above and below, 7 in. high (weight 22 oz. 2 dwt.), 78s. per oz.; a globular teapot, engraved with the Matheson arms, by John Hamilton, Dublin, 1726 (18 oz. 9 dwt.), 124s.; a globular tea-kettle, with the same arms, on stand with lamp, 1724 (77 oz. 5 dwt.), 5s. 9d.; a tankard with dome cover, 1709, maker's mark H.O. under a coronet, 7 in. high (22 oz. 3 dwt.), 46s.; a set of four candlesticks, by Jonathan Alleine, 1776 (77 oz. 15 dwt.), 22s.; and an epergne of Adam design, maker's mark M.H., Dublin, *circa* 1770 (115 oz. 10 dwt.), 20s.

Engravings and etchings were no less interesting than formerly. A few may be selected for special notice:—*The Gipsies' Tent*, and companion, by Grozer, after Morland, £89 5s.; *The Darling Awake*, and companion, by Freeman, after Buck, in colours, £50 8s.; *Miss Julia Peel*, by S. Cousins, after Lawrence, signed proof, £48 6s.; *Fox Hunting*, by T. Sutherland, after Wolstenholme, a pair in colours, £54 12s.; and a collection of Americana, including a set of four lithographs of the *Shannon and Chesapeake*, by L. Haghe, after J. C. Schetky, in original paper cover with letterpress, £73 10s.; and a pair of lithographs in colours of the same action, by J. Jeakes, after Sir J. T. Lee and G. Webster, £199 10s.

Books

THE dispersal of a collection of books the property of Lord Mostyn, at Sotheby's, in the middle of April, was generally noticeable for various rare Americana, the greater part of the total of £5,718 being made up by this section. A first edition of *Newes from the North*, 1579, a work of excessive rarity, made £280, and a copy of Henry Hudson's *Descriptio Ac Delineatio Geographica Detectionis Freti, Sive, Transitus Ad Occasum, Supra Terras Americanas*, reached £145. John Lederer's *Discoveries*, quite uncut and extremely rare in this state, fell for £300, and a complete set of five rare folio tracts, published in 1675–1677, on the *Indian Wars in New England*, made no less than £440. In the same sale a copy of Sir David Lyndsay's *Works*, 1568, of which only one other copy is known, realised £710, the highest price in the sale.

A miscellaneous collection was dispersed at the same rooms on the last two days of April, the 498 lots offered realising £6,902. The feature of the first day was the exceptionally high prices realised for first editions and works of R. L. Stevenson. The most remarkable price amongst this series was a fine copy of the first edition of the *New Arabian Nights*, in the original cloth binding, which realised no less than £102. On the same day £162 was given for a copy of the *Kelmscott Chaucer*. Notable items on the second day included a copy of an excessively rare first edition of Lord Bacon's *Apologie*, £100. A 15th-century *Book of Hours*, by a French scribe, with 14 large miniatures, £250. An interesting collection of duplicate copies of old English plays from the Worcester College Library, Oxford, sold by order of the Provost and Fellows, the chief item of which was *New Custome*, 1573, by an unknown author, £195. Shakespeare was represented on this day by a copy of his *Poems*, 1640, which made £570. A first edition of *Othello*, of which only 13 copies are recorded, was sold for £1,250, and a second edition of his plays, 1632, realised £490. In conclusion, mention must be made of *Gallery of Fashion*, by N. Heideloff, from April, 1794, to March, 1803, 9 vols., which reached the high figure of £220.

Messrs. Sotheby devoted May 3rd and 4th to the dispersal of a series of books from the library of Jacques

Auguste de Thou (1553-1617), the illustrious bibliophile, historian, and statesman, with a few other books notable for their fine bindings, including important Mosaic bindings by A. M. Padeloup and Le Monnier, and the only binding signed by Florimond Badier known to exist in private hands, the property of Mr. S. R. Christie Miller, in 500 lots, realising over £5,600. Many of the books were in fine bindings, the catalogue being embellished with reproductions of the more notable. Little of interest was sold on the first day, and the high prices were confined to the latter-mentioned section. *De Naturali Vinorum Historia*, by Andreas Baccius, a remarkably fine specimen of Le Monnier's art, made £450; *Plaidoyer et Harangues Monsieur Le Maistre*, the binding being by the great Florimond Badier, £610; and *Pasquillorum*, attributed to Antoine Michel Padeloup, £360. *Stella Diego de Meditations de l'Amour de Dieu*, par G. Chappuys, dedicated to Henri III., King of France, and bound for him, reached £250.

The following days were occupied by the dispersal of another portion of the renowned Britwell Court Library, the 500 lots consisting mainly of works on theology and divinity. A total of over £11,000 was realised, and the prices throughout were exceptional. It is only possible to barely mention the chief items. *The Abbaye of the Holy Ghost*, by J. Alcock (Wynkyn de Worde), n.d., brought £100; *Here Begynneth a Ryght Protytable Treatyse Copendiously drawn out of many and Dyuers Wryttyngs of Holy Men to Dyspose men to be Vertuously occupied in their Myndes and Prayers*, by T. Betton (Wynkyn de Worde), n.d., fell for £120; *A Concent of Scripture*, first edition, printed on vellum, H. Broughton, 1596, brought £140; *Nove Legenda Angliæ* (Wynkyn de Worde), 1516, reached £100; *The Catechisme, that is to say, ane comone and Catholik Instruction of the Christian people in Materis of our Catholik Faith and Religioun*, 1552, exceedingly rare, only about a dozen copies known to exist [the printer was John Scot (Dickson and Edmond, p. 161), a facsimile reprint was published in 1882, with an introduction by Professor A. F. Mitchell], £135; *Dying Creature: Here Begynneth a Lytell Treatyse of the Dyenge Creature* (Wynkyn de Worde), 1507, fell for £112; J. Fisher's *Here after Followeth a Mornynhe Remembrauce* (Wynkyn de Worde), £126; Jhone Gau's *Richt Wat to the Kingdome of Heuine*, the only copy known, the first work for the reformation printed and published by a Scotsman, £610; Walter Hilton's *Scala Perfectionis*, £205; J. Latterburine's *Exposito in Theoris Jeremiæ*, a fine unwashed copy in original Oxford binding, 1482, £330; *The Mirroure of Goulde for the Synfull Soule* (Wynkyn de Worde), 1522, £100; *Pilgrim of Perfection: A Deuoute Treatyse in Englysshe called the Pilgrymage of Perfeccyon*, 1531, £176; *The Pomander of Prayer*, first edition, exceedingly rare, £100.

Engravings and Etchings

It took two days during April for Sotheby's to disperse the late C. Fairfax Murray's collection of engravings. An early lot consisted of six second states of *The Beauties of Windsor*, by T. Watson, after Lely, which was knocked down for £68. On the other hand, a volume containing the set of 12 plates, with frontispiece, of *The Beauties of Hampton Court*, by J. Faber, after Kneller, only realised £30. Some interesting compositions by Dürer were noted. A fine first state (with bull's-head watermark) of *Adam and Eve* made £165; *St. Jerome in his Study*, £70; and *The Rape of a Young Woman*, etching on iron, first state, £50. By Rembrandt, etchings of *Medea, or the Marriage of Jason and Creusa*, fourth state, fetched £64; *Clement de Jonghe*, fourth state, £83; *Christ Preaching*, £80; and *Jan Lutma*, second state, £50. A third state of the last-named failed to secure more than £5. On the second day, a panel of ornament, lettered "Victoria Augusti," by Nicoleto da Modena, realised £78. This woodcut is not mentioned by Bartsch. The sum-total of the sale was over £1,726.

Other properties disposed of by the same firm included a pair with large uncut margins of *The Fortune Teller* and *The Gamesters*, by J. R. Smith and W. Ward, after Rev. W. Peters, £310; *Les Cerises* and *Les Prunes*, by Vidal, after Davesne, £95; and *Royal Hunt in Windsor Park* and *H.M. King George III. returning from Hunting*, by M. Dubourg, after Pollard, £50. These were all printed in colours.

The diversified collection of the late Lawson Thompson came to New Bond Street towards the end of the month, netting over £4,378. £51 purchased a fine first state of *George James Cholmondeley*, by J. Jones, after Sir J. Reynolds; and £33 an impression of the only state of *Basile Fouquet*, by R. Nanteuil. A profuse supply of Dürers followed, the most important items being *The Knight, Death, and the Devil*, £225; *The Nativity*, high-crown watermark, £200; *Melancholia*, £190; *St. Hubert*, high-crown watermark, £120; and the set of sixteen, comprising *The Passion of Jesus Christ*, £100. *The Coat of Arms with the Skull*, slightly damaged, went for £30, but *The Coat of Arms with the Cock* beat it by £20. Some of the Rembrandts may also be cited:—*The Windmill*, top left corner damaged, £145; *Cottage and Farm Buildings, with a Man Sketching*, £122; *Cottages beside a Canal, with Church and Sailing Boat*, £70; and a second state of *Landscape with Sportsman and Dogs*, £64.

Medals

Messrs. Glendining & Co. continue to hold successful sales of medals. A short time back they secured £70 for an Army of India, three bars—Asseerghur, Argaum, and Gawilghur; and £33 for a badge of a Knight Commander of St. Michael and St. George. Mr. W. E. Gray's collection of war medals and decorations took three days to break up. Besides the £80 paid for an officer's special gold medal for Barrosa, 1811, with a badge of a C.B.; and the £31 for a Siege of Seringapatam, 1799, the highest prices were given for groups of decorations. A group of four medals (Crimea, bar Sebastopol; Turkish Crimea; V.C.; India General Service, bar Umbeyla) netted £100; seven (China, 1842; Crimea, bars Inkerman, Sebastopol; Turkish Crimea, Conspicuous Gallantry; V.C.; Badge of the Legion of Honour; India General Service, bar Pegu), £140; and five (Crimea, bar Sebastopol; Turkish Crimea; Indian Mutiny, bar Central India; V.C.; Meritorious Service), £97.

"SATAN REBUKING SIN"

To the Editor of THE CONNOISSEUR.

SIR,—It is no concern of mine whether or not you have cleared yourself of Mr. Nevinson's charge of inaccuracy or perversion of truth. But in trying to clear yourself you have certainly succeeded to get deeper into the mire. Your statement that I have classified Mr. Nevinson "at various periods in his career as a Post-Impressionist, a Neo-Primitive, and a Vorticist," is contrary to the facts of the case.

In my essay on Nevinson's war paintings I tried to trace his artistic development through the various influences that had a bearing on it, but I never called him either a Post-Impressionist, or a Neo-Primitive, or a Vorticist. Indeed, I stated clearly that, though he found the exhibition of the Post-Impressionists at the Grafton Gallery terribly upsetting, "he continued to paint industrial cities in the Impressionist manner," and that "when Vorticism was born, Nevinson was not invited to the function," and never had anything to do with Vorticism.

I shall be glad if you will give publicity to this correction.

Yours, etc., P. G. KONODY.

The Editor's Reply

The quotation from Mr. Konody's book, appended below, will suffice to place "the facts of the case" before the readers of THE CONNOISSEUR. It will be observed that through a slip of the pen I have made Mr. Konody call Mr. Nevinson a "Vorticist." What he really called him was a "Futurist." Is this mistake material, or merely the difference "'twixt Tweedledum and Tweedledee"? The crux of the matter is: that Mr. Nevinson was disclaiming association with any "ists"; and as a "Futurist" comes as much under this term as a "Vorticist," Mr. Konody's evidence on the point is equally conclusive in the correct quotation as in my original statement.

Not being one of that *intellectual* audience hypnotised by Marinetti "into the temporary belief that a kind of grotesque jumping-jack made up of firewood, rags, cigarette-boxes, and the like, was a greater work of art than Rodin's *Grand Penseur*," I must confess that I have taken little interest in the cults and coteries begotten of the squalid jealousies of some of the original English Post-Impressionists, which, like the dragons' teeth sowed by Jason, spring into life only to destroy one another. Consequently, I have depended to some extent for my knowledge regarding the inner history of these "Post, Neo, ists and ism" movements on writers who, like Mr. Konody, have devoted their eloquent and versatile pens to explaining and expounding them; and if, as Mr. Konody asserts, I have got into the mire by so doing, I can only ascribe it to too blindly following his lead. While I accused Mr. Nevinson as belonging to three art cults, Mr. Konody's writings stigmatise him as belonging to four, viz., those of the Impressionists, Neo-Primitives, Post-Impressionists, and Futurists. Mr. Nevinson may well prefer "opposition" to the "lip service" of his friends.

Mr. Konody, however, now denies ever classifying Mr. Nevinson as a Post-Impressionist or Neo-Primitive. Let us read what he has said on the subject:—

"He (Mr. Nevinson, subsequently to coming under the influence of Van Gogh and Cézanne) became deeply interested in the Post-Impressionists Marchant and Derain, whose work made him gradually understand the abstract forms of Picasso. Back again in London, in the spring of 1913, Nevinson, at the invitation of Wyndham Lewis, with whom he had just become acquainted, exhibited his first geometric landscape with the group of rebels who had collected round Roger Fry, the sponsor of Post-Impressionism in England."

And again:—

"Nevinson was next attracted by the Neo-Primitivism of his friends Gertler and Currie. The group of young enthusiasts, painted in the primitive manner by John Currie, created a mild sensation at the New English Art Club of 1911, at which Nevinson was represented by a portrait of the artist treated in the clear-cut manner of the early Italians."

If these two paragraphs do not suffice to classify Mr. Nevinson as being at different times a Post-Impressionist and a Neo-Primitive, what would suffice? Indeed, Mr. Konody's statements are so clear and explicit upon the point that his equivocating attempt to repudiate them must be regarded as a quibble concocted for the purpose of diverting my controversy with Mr. Nevinson into a side issue; and I can only express my surprise and regret that a writer of Mr. Konody's standing should have adopted such a disingenuous course.—C. REGINALD GRUNDY.

Mr. Konody on Mr. Nevinson

"When Nevinson exhibited his first picture . . . he was under the spell of Monet and the French Impressionists. The first exhibition of the Post-Impressionists at the Grafton Galleries opened a new

world to him. The experience was terribly upsetting. All his former idols were shattered, and Van Gogh enthroned in their place. Cézanne he regarded with half-suspicious admiration. . . . Keenly responsive to fresh suggestions and new influences, Nevinson was next attracted by the Neo-Primitivism of his friends Gertler and Currie. The group of young enthusiasts, painted in the primitive manner by John Currie, created a mild sensation at the New English Art Club of 1911, at which exhibition Nevinson was represented by a portrait of the artist treated in the clear-cut decorative manner of the early Italians. . . . In the following year, 1912, Nevinson left London to resume his studies in Paris. . . . The new milieu soon made him shake off the earlier influences. . . . His first step in Paris was a frank return to Impressionism; but this Impressionism began to be modified by an ever-increasing interest in structural design as expounded by Cézanne. He became deeply interested in the experiments of the Post-Impressionists Marchant and Derain, whose work made him gradually understand the abstract forms of Picasso."

"Back again in London in the spring of 1913, Nevinson, at the invitation of Wyndham Lewis, with whom he had just become acquainted, exhibited his first *geometric* landscape with the group of art rebels who had collected round Roger Fry, the sponsor of Post-Impressionism in England. In the meanwhile London had been set agape with amazement by the Italian Futurists' display of their violent and bewildering break with all tradition in art. . . . Nevinson, always receptive to exciting influences, became a Futurist. . . . At that time Marinetti himself, the founder and leader of the Futurist movement, came to London to give a series of lectures and to organise the scattered forces of English rebel art. . . . Marinetti, whose fiery eloquence and tremendously vital personality were such that he could hypnotise an intellectual audience into the temporary belief that a kind of grotesque jumping-jack made up of firewood, rags, cigarette-boxes, and the like, was a greater work of art than Rodin's *Grand Penseur*, actually succeeded for a while in infusing the various little groups of independent artists with some *esprit de corps*. Nevinson and Wyndham Lewis arranged a dinner in Marinetti's honour, which was marked by scenes of genuine enthusiasm. But the old jealousies were soon at work again. . . . A new 'Rebel Art Centre' was started, with Nevinson, Wyndham Lewis and Wadsworth as leading spirits."

"Marinetti returned in the summer of 1914, and issued, together with Nevinson, a manifesto on 'Vital English Art.' . . . The assumption of a kind of leadership by Nevinson, implied by his signature at the foot of this bombshell manifesto, was also resented by his fellow-members of the Rebel Art Centre. The Rebels rebelled once more and repudiated the manifesto. They became violent anti-Marinettists and anti-Futurists, and finally proceeded to the inevitable formation of a new group. 'Vorticism' was born, but Nevinson was not invited to the function. He remained practically the sole British follower of the Italian Futurists, and devoted himself heart and soul to the construction of those kaleidoscopic puzzle pictures which endeavoured to introduce dynamism into pictorial art."*

Dear Sir,—All your readers who wish to see English art keep sane and wholesome and beautiful, however original and imaginative, free from insane vagaries and egotistic vanities, must thank you for your sensible article on "Spurious Art" in your March number. I have followed the course of Post-Impressionism, Cubism, Pointillism, and such-like freaks with indignation that the perpetrators of these should presume to foist their insane futilities on the public, and with amazement that so-called connoisseurs, dealers, and critics can be so deluded as to believe they are showing advanced taste by approving such rubbish. Indeed, it is insulting to presume to offer such foolish daubs for public exhibition. Surely sound art should represent beauty of form and colour to arouse admiration and emotion of the highest, but these freaks only cause ridicule and contempt. Thank Heaven some of the first apostles of this evil thing went mad and committed suicide—a suitable end.

Your detailed criticism is excellent and crushing. I have many artist friends amongst the Royal Birmingham Society of Artists and the Birmingham Water-Colour Society (in both of which I sometimes exhibit my amateur sketches), and these friends express infinite disgust and contempt at this wave of diseased imagination, "on the borderland of insanity," to quote Dr. Hyslop in the nineteenth century.

Yours faithfully, W. H. Hatton, F.R.S.A.

* [illegible] *R. H. N*[illegible], with an Introductory Essay by P. G. Konody. (Grant Richards, Ltd.)

AMY JOAN GREATOREX
BY J. J. MASQUERIER, 1809

National Gallery Report, 1919

DURING 1919 many acquisitions were made of considerable interest and value, and some gaps partially filled by the introduction of masters new to the Gallery. Whistler, Puvis de Chavannes, and that curious personality in Sienese art, Giovanni di Paolo, are represented for the first time, and a portrait by Daniel Mytens, Court Painter to Charles I. before Van Dyck, is another valuable addition. The complete list is as follows :—

No. 3370. Jacques Daret. *Virgin and Child with Two Angels*, 18½ in. by 13½ in. (See THE CONNOISSEUR, February, 1919, p. 108.)

No. 3400. George Romney. *The Beaumont Family*, 80 in. by 108 in. (See THE CONNOISSEUR, July, 1919, p. 171.)

No. 3401. French School, nineteenth century. *Mourning over the Dead Christ*, slate, 17 in. by 21 in. In this deposition by an unknown hand, purchased by the Trustees on purely artistic grounds, the Gallery is richer by a picture of unusual emotion and beauty. The painter's vision and sincerity are amply demonstrated in the striking design, the haunting lighting, and the attractive, wholly modern colour. The picture expresses genuine emotion, as late religious paintings seldom do. This, with its individual design and colour, perhaps is why it appeals more to painters than do many works by famous masters. We welcome the decision of the Trustees in purchasing a work on its artistic merits rather than on account of a well-known name.

No. 3402. Giovanni di Paolo del Poggio. *SS. Fabian and Sebastian*, 33 in. by 21½ in. This fifteenth-century Sienese master is little known in public collections out of Siena, where he is represented in the Academy and in the Saracini and Palmieri-Nuti collections. A series of predella pictures by him, illustrating four scenes from the life of St. John the Baptist, were exhibited at the Burlington Fine Arts Club in 1904, lent by Charles Butler. The Aynard collection at Lyon contains another series. Two small panels by him, *Christ on the Cross* and a *Crucifixion* (1112 B and C), are in the Kaiser Friedrich Museum at Berlin, and other examples are in the Doria Gallery, the Vatican, and Paris. Giovanni di Paolo, though constantly imitating contemporary masters, was an artist of imagination and originality, and a meticulous craftsman. He found frequent exercise for his singular imagination as an illustrator, his most notable work in this direction being a *Chorale Romanum*, in the Communal Library, Siena. Presented by the Nat. Art-Coll. Fund, in memory of Robert Ross.

No. 3403. Roman School. Mosaic panel, *The Water of Life*, 19⅝ in. by 20 in. This interesting altar-piece dates from the twelfth century. The original design is in the Upper Church of S. Clemente, Rome. Christ hangs between SS. Peter and Paul; the twelve doves on the Cross represent the twelve Apostles. The Cross rises from the earthly Paradise; harts are drinking from the four rivers of life on each side. In the S. Clemente mosaic the two saints are not part of the centre group. Though many portions have lost their colour through disintegration, the panel is a charming example of early Christian art. Presented by Mr. Henry Wagner, through the Nat. Art-Coll. Fund.

No. 3417. School of Fra Angelico. *The Origin of the Dominican Habit*, 12½ in. by 9½ in. The legend illustrated in this divided panel recounts that the Dean of S. Aignan, journeying from Orleans to Rome, *c.* 1218, met Dominic preaching, and entered his Order. Then the Dean fell ill, and, in grievous case, prayed to the Blessed Virgin, who appeared to him in a vision, accompanied by two lovely maidens carrying robes. "Ask what you will," said the Virgin, "and I will give it you." The Dean would ask nothing, leaving the choice to the Virgin, who thereupon anointed him, gave to him the robes of his Order, and promised him recovery in three days. But she enjoined him to keep the miracle secret until his death. Pope Honorius confirmed the Dominican Order in 1216. Though lacking the perfection of Fra Angelico, this work ranks high in his School; the colours are bright and harmonious, and the treatment is sympathetic and charming. Presented by Sir C. A. Cook, K.C.B.

Nos. 3418 19-20. James McNeil Whistler, *The Little White Girl*, or, *Symphony in White No. 2*, 29½ in. by 19½ in.; *Nocturne: The Fire Wheel*, 20 in. by 29 in.; and *Nocturne: Cremorne Lights*, 19 in. by 29 in. These three oil-paintings, the first of Whistler's works to be hung

permanently at Trafalgar Square, sufficiently indicate his individual and brilliant qualities. The first is of his earlier period, following on the Thames series of etchings, and contemporary with *La princesse du pays de la porcelaine* (1864) and *Old Battersea Bridge* (R.A., 1865, Ed. Davis Coll.). Whistler exhibited it at the R.A. in 1865, and later it appeared at the Goupil Gall., 1892; the Paris Exp. Universelle, 1900; Boston Memorial Ex., 1904; and the Paris Memorial Ex., 1905. It is interesting, and perhaps puzzling, to remember the outcry this picture occasioned when it was first exhibited. *The Fire Wheel* Exhib. Grosvenor Gall., 1883; Goupil, 1892; Boston, 1904; and Paris, 1905) and *Cremorne Lights* (Exhib. Goupil, 1892; Boston, 1904; and Paris, 1905) are of his middle period. His best known works of this time are *The Artist's Mother* (1872), *Carlyle* (1874), and *Old Battersea Bridge* (1877), the last now in the Tate Gallery. *The Fire Wheel*, it may be noted, is not to be confused with the Untermeyer collection, *Nocturne, Black and Gold, The Falling Rocket*, which on its exhibition at the Grosvenor Gallery in 1877 excited Ruskin's attack.

Nos. 3421, 3422. Puvis de Chavannes. *Death and the Maidens*, or, *The Enchanted Garden*, 16 in. by 12 in., and *Summer*, 17 in. by 24 in. Except at Boston, America, the student must visit the museums and city halls of France to acquaint himself with the large completed works of this modern decorative master; elsewhere more than studies cannot be hoped for. The artist's rare easel pictures were rapidly absorbed by public and private collectors in his lifetime, and even if those in private collections ever come into the market, they will do so at inaccessible prices. Both these acquisitions are studies carried out in Puvis's characteristic, simplified manner. The final design for *Death and the Maidens*, now in an American collection, is, with but slight modifications, the National Gallery study carried to completion. *Summer* is a small-scale sectional study for the large canvas in the Chartres Museum, and represents, roughly, half the finished design, in which some changes are made in the scene and grouping. The bathing-pool retires nearer the wood; slender birches replace the three stout trunks on the left in the National Gallery study, and the figures about the pool, as well as the resting figure and the pollarded tree on the extreme right, are suppressed. It will be remembered that among the pictures of the Sir Hugh Lane Bequest, designed to form the nucleus of a Gallery of Modern Foreign Art, are two works by Puvis de Chavannes, *The Beheading of St. John the Baptist* and *The Toilet*. Arthur Studd Bequest.

No. 3424. Fra Filippo Lippi. *Virgin and Child*, 28¾ in. by 22½ in. Although the National Gallery already possessed important masterpieces by Fra Filippo, it had no *Madonna and Child* by him. This picture, therefore, though hardly one of Lippi's best works, represents an important aspect of his output. Presented by the Earl Brownlow.

No. 3459. Dutch School. *Lot and his Daughters*, 12¾ in. by 9 in. This interesting little picture of the Dutch School can very reasonably be assigned to a follower of Lucas Van Leyden, a master badly needed for the National Gallery. Though little or nothing is known of the several painters in his following, the picture clearly indicates its school. In particular the influence of Lucas Van Leyden is marked in the tree foliage, which in its heavy rigid massing seems as though carved in bronze or stone. The colour is amusing. The sky is egg-blue. Lot, in the centre, wears red and gold brocade, sleeves and cap of Antwerp blue, and high boots lined with rose doré. His daughters are in olive-brown and rose. The one on the right wears long scarves of pale yellow and pink.

No. 3473. Ugolino da Siena. *Two Apostles*. Two panels, each 17 in. by 8¾ in. This is one more fragment of the great altar-piece from Sta. Croce, Florence, of which two predelle were acquired by the Gallery in 1885 from the Russell collection. Four other portions were added by the generous gift of Mr. Henry Wagner in 1918, so that now seven pieces of the original work are reunited in London. Presented by the Earl of Crawford and Balcarres, through the Nat. Art-Coll. Fund. (See THE CONNOISSEUR, November, 1919, p. 172.)

No. 3474. Daniel Mytens. *James, 3rd Marquis and 1st Duke of Hamilton*, 78¼ in. by 48¾ in. Presented by Messrs. Agnew. (See THE CONNOISSEUR, February, 1920, p. 77.)

The National Portrait Society

EVEN the restricted scope of the ninth exhibition of the National Portrait Society, held at Messrs. Agnew's Gallery (43, Old Bond Street), under the leadership of Mr. Augustus John, failed to secure to it the cachet of selectness. Less than fifty canvases were hung, but the general standard was depreciated by the apparent indifference of certain artists to the maintenance of their personal standard. The President, for example, had a couple of female heads, *The Green Ribbon* and *Eileen*, which were anything but of his best. It can only be observed that the display of these, following upon the show at the Alpine Club, was singularly ill-advised. In fact, had they been by anyone save Mr. John, it is dubious whether the majority would give them a second thought. In neither were evident any of the powers which Mr. John can wield at will. The technique was coarse and unsympathetic, the drawing weak and caricaturish, the colour crude. Mr. Philip Connard's *Lorna* was not much more sophisticated, but it boasted some modelling, which his other feminine portrait did not. The *Mrs. Ernest Forbes* of Mr. W. W. Russell was curiously flat and lacking in relief, affording thereby a sharp contrast to the more virile qualities of his *Mr. Minney*. At the same time, it revealed a dignifying sympathy which rendered it a fitting neighbour for Mr. Ambrose McEvoy's *Daphne*, a tender symphony in blue, green, and yellowish flesh-tints. In *The Lord Basil Cecil*, Mr. Glyn Philpot had found food for one of those weirdly pale, Velasquez-like studies which he paints with such comprehension and mastery. To such semi-visionary treatments, the closely naturalistic manner of Mr. Harold Knight provided what was, perhaps, a necessary foil. Mr. Knight is also a wonderful technician when the spirit takes him; he misses no wrinkle, yet contrives to retain a saving breadth of aspect. His dignified

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(1) LOT AND HIS DAUGHTERS — DUTCH SCHOOL (2) [illegible] FABIAN AND SEBASTIAN — [illegible] GIOVANNI [illegible]
(3) THE ORIGIN OF THE DOMINICAN HABIT — SCHOOL OF FRA ANGELICO (4) VIRGIN AND [illegible] — [illegible]
(5) MOURNING OVER THE DEAD CHRIST — FRENCH NINETEENTH CENTURY SCHOOL
(6) THE WATER OF LIFE — ROMAN SCHOOL — NATIONAL GALLERY ACQUISITION

head of *Gerard Shaw, Esq.*, cool in colour and minutely observed, was a fine example of his art, to which *W. H. Davies, Esq.*, took a subservient position, not for faulty draughtsmanship, but rather for a muddiness of tone and a want of finality in the rendering of the garments, defects which, on the other hand, had not crept into an excellent likeness of *F. Barberi*, if one is justified in recognising in it a personality well known to the Bohemians of Soho. The introduction of coloured paper windmills as a motive in his portrait of a grinning tomboy—*Mischief*—provided Mr. Harrington Mann with an intriguing theme which he had developed with success; whilst the voluminous draperies of Sir John Lavery's *Moorish Woman* were utilised as the pictorial *raison d'être* of a direct and crisp piece of handling. Exchanging the chisel for the brush, Mr. Derwent Wood presented a half-length of *Kineton Parkes, Esq.*, which can only be characterised as a mistake. The paint had been handled in a manner suggestive of clay, while the coloration hardly seemed to have been dictated by any definite scheme.

The New English Art Club

ADVANCED art is in a phase of indecision, its devotees being divided into opposing factions: one, upholding Impressionism; another, Post-Impressionism; a third, Neo-Primitive ideals, and so on. The effect of this cleavage imparted to the sixty-second exhibition of the New English Art Club, held at the R.W.S. Gallery (5A, Pall Mall East), the air of inconsistency decried in displays of the more old-fashioned type, but which becomes increasingly marked in all mixed shows managed by those who consider themselves up-to-date. Fortunately for the "New English," the high-pitched colour-scheme of the room proved its own salvation, since it was impossible for any other save a wildly discordant palette to make itself obnoxious in the general mêlée. Interesting handling and drawing were not entirely lacking, however. Mrs. E. G. Wheatley's *Elizabeth, Sammie, and Jane*—a delightful child with her toys—was painted with instinctive sympathy and perception; Mr. Bernard Meninsky continued to improve his style in his head of a *Jewish Girl*; whilst Mr. John Wheatley, in his forcible study of a *Flower Seller*; Mr. A. N. Lewis, in his direct, if rather coarsely rendered, *Portrait in a Garden*; and Mr. Fairlie Harmer, in his more refined "*8 a.m.*," one and all expressed themselves to some purpose. The *Mother and Child* of Miss Clara Klinghoffer seemed to suffer from false coloration, but its drawing was of striking interest, especially in regard to the nude figure of the baby, sprawling in the abandoned grace of sleep. If size were a criterion of artistic merit, Mr. Alvaro Guevara's enormous canvas called *Medusa's Trial* would rank as a masterpiece despite its poverty of technique and its clumsy treatment of gargantuan, ugly, and ill-drawn heads. Miss Ethel Walker's great decoration, *The Excursion of Nausicaa*, was better, and merited more pains in the performance; but of the *Gipsies* of Miss Gwen Evans, and the *Straw Hats* of Miss D. Brett, though of more modest proportions, the less said the better, since artificiality, added to scamped observation, were their keynotes. On the other hand, Messrs. Thomas T. Baxter and Charles Stabb revealed sympathetic depths in their respective likenesses of *My Mother* and *Evangeline*, whilst Miss K. F. Clausen's self-portrait seemed singularly reticent and refined amidst the prevalent cacophony. Of the landscapes, Mr. C. J. Holmes's *Near West Meon* told to quiet advantage, and Mr. F. H. S. Shepherd's *Rhone Valley, from Sion*, appeared as the conception of a strictly "sensible" mind. Few drawings left any marked impression on the beholder. Mr. John was seen to poor advantage in sketches which were hardly worth the trouble of exhibiting; but Mr. Muirhead Bone's spacious, yet simply treated, *The Shore, Deal*, and his fine study of an old mill—*The Ruin*; a delightful little head of *Lawrence Binyon*, from Mr. Francis Dodd's crayon; and a romantic sepia study of *The Factory, Manningtree*, by Mr. W. P. Robins, served to mitigate the monotony.

Society of Pewter Collectors

THE Worshipful Company of Pewterers entertained the members of this society at their hall in Lime Street, London, on the afternoon of May 28th, when the Company's archives, silver plate, touchplates, and their collection of pewter and other interesting exhibits, were on view, while pewterers' moulds, rough castings from the same, and finished pewter-work, were exhibited by Mr. W. J. Englefield, a master pewterer and a Past Master of the Company. Members of the society attended from all parts of the country, and were afforded an opportunity of inspecting the old hall of the Company, now occupied as business premises, and the later hall, where guests were received. During the afternoon the Master (Mr. Bertrand Johnson, C.C.) delivered an interesting address on the Company and its halls. In the absence of Col. Croft-Lyons, V.P.S.A., President of the Society, who had to leave early, Mr. Walter Churcher, Vice-President, expressed the thanks of the guests to the Company, and indicated the gratification of the visiting society at so pleasant a meeting between members of the ancient guild and collectors of old pewter. Much regret was expressed at the absence, through illness, of Mr. Howard H. Cotterell, F.R.Hist.S., of Walsall, joint Hon. Sec., and one of the originators and first Vice-President of the Society.

The following members of the Society and ladies were present:—Mr. Spencer Brett; Mr. and Mrs. T. Charbonnier; Mr. and Mrs. Walter G. Churcher, Vice-President and Joint Hon. Sec.; Messrs. Lewis Clapperton, C.A., Hon. Treasurer; H. M. Cooke; Col. G. B. Croft-Lyons, V.P.S.A., President; Mr. and Mrs. W. J. Englefield; Mr. C. Reginald Grundy; Capt. H. G. Harries; Rev. A. G. Kealy, R.N.; Mr. Antonio de Navarro, F.S.A.; Mr. Chas. G. J. Port, F.S.A., and Mrs. Port; Dr. Seymour Price; Messrs. C. Walton Sawbridge; W. W. Watts, F.S.A.; Mrs. Carvick Webster; Mr. A. B. Yeates, F.R.I.B.A.; and Dr. A. J. Young.

The summer meeting of the Society was held this year at Court Farm, Broadway, Worcs., the residence of Mr. Antonio de Navarro, F.S.A. (first President), last month.

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(1) [illegible] BY J. M. NEIL WHISTLER
(2) NOCTURNE: THE FILE WHEEL — BY J. M. NEIL WHISTLER
(3) [illegible] BY J. M. NEIL WHISTLER
(4) [illegible] BY PUVIS DE CHAVANNES
(5) [illegible] BY PUVIS DE CHAVANNES

NATIONAL GALLERY [illegible] COLLECTION

Notes from Italy

A VERY interesting donation has been made to the State by Cav. Mario Menotti of Rome. The idea of this gift, which was actually carried through during the war, was to continue in a permanent manner what I recollect to have been done and to have visited myself during the Rome Exhibition of 1911—namely, the furnishing of an apartment within the Castel Sant' Angelo as it would have been when occupied by one of the great Renaissance Popes. What was then done only provisionally Cav. Menotti has sought to make permanent, choosing the furniture for this apartment of Paul III. rather with a view to the general period of the Italian Renaissance than with a meticulous care for the date of the Pope in question; and he has enriched the walls with some paintings, mostly of the great Venetian masters, which are entirely in harmony with that epoch in Italian history. To be noticed among these is a fine *S. Jerome*, which has been rightly attributed to Lorenzo Lotto, and is worthy of that master. The virile form of the hermit saint, draped in a crimson cloth, is seated in an exquisite landscape, where a winding road leads across the distant plain; behind a tree the faithful lion watches over his master's studies. The two Crivelli panels of S. Onofrio and the Redeemer may be considered school paintings by some follower of Carlo Crivelli, but interesting and decorative; while the Bartolommeo Montagna—a *Virgin and Child*, seen against a mountain landscape—is a fine and characteristic work, with elements of Gian Bellini, and even of Mantegna. Softer, but scarcely so grand in drawing, is the *Christ bearing His Cross*, a certainly Venetian work, which appears under Paris Bordone; and we get to the art of Rubens, or possibly his successor, Van Dyck—as was suggested by Schaeffer, and is not disapproved by Roberto Papini—in the thoroughly Flemish *Education of Bacchus*.

At Venice the spring exhibition of Venetian artists, opened at the Geri Boralevi Gallery, includes paintings by the Veronese artist Dall' Oca Bianca, by the Ciardi of Venice, as well as Professor Ettore Tito, De' Stefani, Laurenti, and Pomi. I hope to give full details of the twelfth International Exhibition of the City of Venice next month. The most important—if not the only—individual exhibition is that of the Ligurian painter, Plinio Nomellini, whose panels in the great central room, where Chini formerly covered the walls, have as their theme Italian victory. On the right of this room we find the Italian artists, on the left the exhibitors from without Italy. Among these will be found Czecho-Slovaks, Swedes, and Spaniards. The French and Dutch Pavilions are reopened by those nations; the Americans—as I have already stated—occupy that of Great Britain; and that formerly belonging to Bavaria has been ceded to Poland. The sculptress, Maria Antonietta Pogliani, who is not exhibiting in the Venice International, is preparing her work for the Exhibition of Sacred Art, which I understand is to take place at Venice in the coming autumn. This Roman artist has also some interesting decorative work in hand, combining the elements of silk embroidery, wool, inlaid wood in intarsia and bronze, which she intends for the exhibition of decorative art to be held in Stockholm. Interesting recent exhibitions at Milan have been those of Aldo Carpi and Pellizza at the Galleria Pesaro, a gallery which is always well to the front; and the posthumous exhibition of the strange but powerful synthetic art of Romolo Romani, whose plastic visions, such as his *Lament*, his *Sensation*, *The Rich Man*, or *The Mystic*, have a new note in creative art. The death of this artist has cut short his message to us.—S. B.

Brussels Art Notes

THE trustees of the "Musée Royal des Beaux-Arts de Belgique" in Brussels have secured the central part of an interesting altar-piece, the "triptyque de Zierickzee," whose two wings have been for a long time in the Gallery. The panel used to belong to a collector in Ghent. It represents the *Judgment Day*. The wings show the portraits of Philippe le Beau and Jeanne la Folle. It is the work of a Flemish artist of the end of the fifteenth century, known as the "Brussels Master of the Afflighem Abbey." This valuable picture is a nice addition to our celebrated series of "early masters" pictures. When the "Treaty of Versailles" gives back to Belgium the wings of the altar-pieces by Hubert et Jan Van Eyck and Thièrry Bouts, whose central parts are kept at Ghent and at Louvain, it is interesting to hear that a third polyptique, although of much lower artistic value, is going to be returned at the same time.

Recently in Brussels a picture by Henri de Braekeleer, in the sale of the collection Marlier, fetched 165,000 francs. Never before has a picture by a modern Belgian artist sold in Belgium made more than 100,000 francs. That very impressive figure seemed to be only the privilege of a few foreign masterpieces when signed by Degas, Corot, Henry Regnault, and a few others. H. de Braekeleer was a painter living at Antwerp at the end of the nineteenth century. He is well represented in the museums at Brussels and Antwerp, both places claiming to possess his masterpieces. Works by Alfred Stevens, Alfred Verwée, Charles Degroux, Louis Dubois, Artan, Th. Baron, all sold well. It is not an isolated case, the collection Lamberty and the collection Charles Hermans having recently fetched three times the amount anticipated, and it is evident that good works by Belgian modern artists are a sound investment.

Thomas Vincotte, one of the heads of the Belgian school of sculpture, has shown at the Galerie Giroux eight of his latest portrait busts. Vincotte is evidently the official sculptor. Every state commission for busts or memorials goes to him. He is nevertheless full of talent and individuality, and his art is *not official* in the least. The recent busts of King Albert with the helmet, of Queen Elizabeth as a nurse, still in clay, shone with life and expression, while a very dignified portrait of Lord Athlone showed quite a new manner of interpretation. The heads of a few well-selected personalities completed the series.

Le Salon de Printemps de Bruxelles.—The lack of suitable galleries, so long as the exhibition building is unfinished, compelled the Royal Société des Beaux-Arts to again arrange the "Salon de Printemps" in the three

rather narrow halls lent by the Cercle Artistique et Littéraire. In pre-war times the same exhibition filled more than thirty large rooms at the Palais du Cinquantenaire, now dismantled. The present show does not include any foreign works. Belgian members of the society were allowed to send two works. Sculpture throngs the centre of the rooms, and it is altogether very full and rather "mixed." It would be tiresome to quote names and comment on pictures when such a quantity are assembled which seem to deserve equal praise.—P. L.

The French Gallery

No connoisseur holding Fantin Latour as one of the finest, if not the supreme master of flower painting, could have visited the 119th exhibition held at the French Gallery (120, Pall Mall) without experiencing a sensation of mingled delight and respect. No less that eighteen canvases from Fantin's brush afforded an exceptional opportunity for an intimate analysis of his mastery. There has probably been no other artist who has realised so completely both the structure and aspect of the floral world. He carried his draughtsmanship to a degree beyond what might have been thought possible. It would be useless to comment on the individual merits of all the Fantins at the French Gallery, and it would be a matter of extreme difficulty to decide upon their order of precedence. Therefore it must suffice to mention briefly the *Narcissus in a Vase*, painted in April, 1875, for its double attraction of lovingly observed blossoms set against glowing iridiscent glass. *Sunset*, a beautiful pastel by Troyon, and some views rendered with all Lhermitte's subtle artistry, including a sun-tinged *Church near Mont St. Père*, a small oil sketch of *The Mill*, by Corot, an interesting study of tumbled grey-green waters at *Rochester*, by Ch. Roussell, and a deft and scintillating winter scene at the *Quai Vert, Bruges*, by A. Hallet, attracted the eye; whilst amongst the British works, Sir J. Lavery's *View at North Berwick*, with its apt suggestion of bathing figures, Mr. D. Y. Cameron's *Cassel*, and the late Edward Stott's *Driving Geese*, awakened the desire of possession.

British Antique Dealers' Association

THE annual luncheon and general meeting of the British Antique Dealers' Association took place at the Holborn Restaurant on May 28th, under the chairmanship of Mr. C. A. Law, the President, and the large gathering present was a sufficient indication of the established success of the Association. At the luncheon, Sir Montague Barlow, M.P., congratulated the Association on its healthy condition. "You have," he said, "representatives here from the North, South, East, and West, and I cannot conceive a better way of realising the dignity of the profession of dealing in art than coming together in this kind of way, debating your common interests, and seeing how you can co-operate the prospects of your great profession, for a great profession it is, a profession to be proud of." Sir Montague then referred to the question of premises for the Association, and concluded by congratulating the members on being in the hands of such an excellent Council.

The Chairman, Mr. C. A. Law, in responding, said that considering the Association had only been existing for two years, they could congratulate themselves upon the wonderful success it had already reached, more especially when it was borne in mind that the membership, which was now close upon 500, was confined entirely and solely to British-born subjects. Perhaps because it was not an easy matter to become a member of the Association that the members appreciated it to the extent they did. In the past the antique dealer had been greatly misunderstood, as it was not easy to become an antique dealer, a vast amount of knowledge and many other qualities being necessary, while above all an art dealer must be a sportsman and he must be something of a philosopher.

In conclusion, the Chairman said that it was one of the aims of the Association to make the public take the trade at its true value. "With that object we issue a certificate of membership, and as one goes through the country one finds, I am pleased to say, that our country members are very proud to exhibit them, and I hope shortly that all collectors will begin to look for these certificates." Mr. Alexander Maclean then proposed the toast of the visitors, which was responded to by both Col. Sir Frederick Hall, M.P., and Mr. H. E. Binstead. Mr. Speaight then presented to the Association, on behalf of the members of the Council, the portraits for the Council Chamber of Mr. Law and Mr. Rochelle Thomas, the two first presidents, after which both Mr. Law and Mr. Rochelle Thomas were presented with illuminated addresses.

On the 27th a most enjoyable visit was paid to Knole.

Taunton Castle Museum Report

THE steadily increasing public interest in the Somerset County Museum, housed at Taunton Castle, under the able control of Mr. H. St. George Gray, is reflected in the recent report, a feature of which consists in a folding statistical plate dealing with the fluctuations in entrance fees, etc. Numerous local relics and bygones have been given or lent to the collection, including several pewter dishes of West-country origin, and an interesting Bible of 1629, containing the eighteenth-century registers of the Dyke Acland and Cridland families. Mr. W. J. Pountney has handed over to the museum a series of Delft shards found in his excavations at Wincanton. The instrumentality of the Victoria and Albert Museum has resulted in the presentation by Mr. Evan Roberts of a collection of eighteenth and nineteenth-century watches, two being by Taunton makers—Goodwyn and G. Musgrave.

"Epstein," by Berard Van Dieren (John Lane £2 2s. net)

A MEMBER of Mr. Jacob Epstein may be well advised to secure a copy of this well-mounted book for the sake of its illustrations. The fifty collotype reproductions of the sculptor's work contained in it are pretty well as good as they can be, giving a vivid and graphic conception of Mr. Epstein's art. Among them are plates of all those works from the *Rock Drill*, the *Mother and Child*, and the *Venus*, to *The Christ*, which have provoked controversies among the critics, as well as a fine series of the artist's portrait busts and less debatable creations. These superb illustrations give a far better idea of their virility and originality than any the reader is likely to derive from Mr. Van Dieren's letterpress. The author has thought it necessary to give a disquisition embracing the whole history of art, with here and there a dissertation on theology and natural science, into which every now and then a mention of Mr. Epstein is intruded to show that the writer has not forgotten him. In the later chapters, it is true, Mr. Van Dieren launches out into an appreciation of Mr. Epstein's works, but it is too eulogistic and not sufficiently informed with critical knowledge to be valuable. The author begins his volume with the assertion: "The world does not forgive talent." This is a mistake. Talent is universally appreciated, for it is rarely original, and hence does not offend by reason of propounding what is new or strange. What Mr. Van Dieren really meant to say was, that the world does not forgive genius, for the hall-mark of genius is originality; hence, he would urge, the unfavourable criticism on much of Mr. Epstein's work. Originality, however, must not be confounded with eccentricity, and it behoves a writer taking up Mr. Van Dieren's position to conclusively show that Mr. Epstein's unconventional creations do not merely differ from the work of other artists, but also express truths which could not be conveyed in a more orthodox manner. This he fails to do. We may take Mr. Epstein's red statuette, called *Cursed be the Day that I was Born*, as a case in point. Mr. Van Dieren is offended because it has been called "Polynesian" or "archaic" in style, and airily dismisses the resemblance with the statement: "Now the singleness of thought and purpose in this work, the simplicity of form and delineation may effect the appearance of points of comparison with Polynesian or African woodcarvings, but it should not be forgotten that certain forms must appear if wood is logically handled, whether by an African or Epstein." This, if it means anything, implies that all Gothic and Renaissance wood-carving is illogically handled, and that only Mr. Epstein and the savages have treated the material correctly. Mr. Van Dieren goes on to say: "One may see in this work (the statuette) a terrible indictment of the wild raving about semi-consciously realised impotence that is the black spleen of modern thought. Its effect at production and resultant miscarriage, the vicious circle of a crushing *tedium vitæ* that embitters the nerve-racked sufferer of *artistic statement*, cannot be presented with more uncanny veracity than it is in this fiercely screeching, dripping-red, tetanically convulsed raw flesh of woe. The work should be approached as the mediæval allegory of the old German woodcuts, where death leers over the courtesan's tender shoulder and grasps the brawling lansquenet by the hauberk to be appreciated as the *morality* it is." Unfortunately one cannot approach the statuette in this spirit, for whereas the old allegories and woodcuts presented clear concrete images readily comprehensible by the multitude, Mr. Epstein's statuette presents no definite image. Mr. Van Dieren himself is emphatic on this point, gravely reproving spectators who "would assume they have to detect in this work the representation of a human being."

He, however, declines to say what it does represent, asking instead: "How should there be a better explanation of the work than the work itself? How shall the artist make his intentions clear in words for the minds who fail to grasp them when they are expressed in the medium that is the artist's own language?" There is no answer to these questions, and this fact constitutes the strongest condemnation of the statuette. Without its title it would be entirely unintelligible, whereas a work of genius is under no circumstances devoid of meaning. Are we then to deny to Mr. Epstein the possession of genius? One may go so far as to say that it is not manifested in works which, like *Cursed be the Day*, *Venus*, and the *Mother and Child*, depend for their attraction on esotericism; but in the domain of portraiture, and in a lesser degree in decorative monumental work, the sculptor has shown a vigour and originality worthy to come within the category of genius. It is not of the highest order. In his portraits, as a rule, Mr. Epstein is not successful in giving full expression to the highest qualities of his sitters; a portrait gallery of his busts would produce the

impression that the present generation is decadent, and he has a tendency to emphasise sensuousness at the cost of spirituality. It is these weaknesses which have caused the failure of his much-discussed statue of *Christ*. It is nowhere wilfully irreverent, but the type of head chosen is not sufficiently exalted to make it acceptable to the great mass of Christians. Probably Mr. Epstein's best work remains to be done; he is showing less fondness for the mannerisms which sometimes tended to disguise the high talent exemplified in many of his earlier productions, while the force and certainty of his handling have gained considerably.

"South America: A Sketch-book," by Fred Taylor, R.I. (The Baynard Press 2s. 6d. net)

THIS collection of pencil drawings forms additional proof that Mr. Fred Taylor ranks with our finest contemporary draughtsmen. His execution is at once incisive and poetic, since he possesses the true artistic perception of "what to leave out." The tour, which was the *raison d'être* of the publication, started in Coruña and Lisbon, proceeding to South America by way of the Cape Verde Islands. In all these places Mr. Taylor found points of interest. Thereafter his pilgrimage extended through Pernambuco, Bahia, Rio de Janeiro, Santos, São Paolo, and Monte Video, coming to a close in Buenos Aires. The lofty southern architecture provided a sympathetic motif to the artist, whose statement that "these notes of a trip taken under war-time conditions on a Royal Mail Steam Packet liner are necessarily as superficial as the accompanying sketches," need not be taken literally. So far from being superficial, the drawings reveal marked talent, and their reproduction leaves nothing to be desired.

"Bath and Wells," by D. S. Andrews "Riverside London," by Dorothy E. G. Woollard (A. & C. Black, Ltd. 2s. 6d. each)

TWO new issues in Messrs. Black's admirable sketch-book series respectively depict *Bath and Wells* and *Riverside London*. The former, by Mr. D. S. Andrews, gives a delightful idea of the architectural and other attractions of the two western cathedral cities. His drawings are precisely and firmly handled, and, while broad in feeling, give all essential detail. The artist has evidently enjoyed his work, and his keen appreciation of the fine old buildings of the two towns is shown by the way he has pointed out and emphasised their beauties, by well-considered arrangement and deft arrangement of light and shade. The riverside views by Miss Dorothy E. G. Woollard give a series of picturesque glimpses of the Thames and its immediate vicinity between Lambeth Bridge and Blackwall Reach. The subjects are pleasantly varied, embankments, bridges, quaint riverside shops, wharves and jetties, and the numberless forms of London's sea-going boats and barges, all coming within the survey of the artist. Miss Woollard has always an eye for the picturesque, the quaint, and the unconventional. She gives new attraction to well-known views by presenting them from fresh standpoints, and finds piquant beauties in scenes which the ordinary observer would pass without notice. Her book would make an excellent companion on a trip down the river.

"Hexham and its Abbey," by Charles Clement Hodges and John Gibson, F.C.S. (B. T. Batsford, Ltd. 10s. 6d. net)

MR. C. C. HODGES, who is already responsible for well-informed monographs on Hexham and its abbey, has now, with the assistance of Mr. John Gibson, produced a longer and more ambitious work, dealing with both these themes. It makes interesting reading, and bears evidence of much careful and well-directed archæological research. The abbey itself, once the cathedral of a diocese embracing the greater portion of Northumberland and Durham, naturally monopolises the lion's share of the author's attention, and is described with a fulness and lucidity leaving little to be desired, the origin and date of every portion of the erection being determined almost stone by stone, and the text elucidated by apposite illustrations and plans. The other interesting features of the ancient town and its neighbourhood are almost as exhaustively treated, and the modern attractions of the place described, so that the volume serves as a practical guide-book as well as a history. Perhaps a little more enquiry might have been devoted to the elucidation of the origin of the ancient name of the town. It is here simply given as Hagustaldesham, with Mr. C. J. Bates's explanation of its origin added: "a petty state that some forgotten Hagustald had probably conquered from the Britons." There are, however, several other spellings of the name in ancient chronicles, and it closely coincides with the old English word "hagosteald," a young soldier or bachelor, whilst various other derivations have been suggested. One might also wish that the authors had availed themselves more largely of the stories and descriptions of the abbey given by ancient writers, which present a vivid idea of its ancient magnificence and fame. Prior Richard is mentioned several times as an authority, but his description of the church was worthy of being quoted in full. At the time it was built the abbey was considered the finest edifice north of the Alps, a fact not sufficiently emphasised by the writers; while the retelling of some of the old legends, such as the miraculous recovery of Bœthelm, the mason's boy, through the prayers of St. Wilfrid, would have added picturesque interest to the history. The book is well illustrated, and many of the reproductions from old pictures and drawings possess artistic as well as archæological attraction.

"Practical Hints on Playwriting," by Agnes Platt (Stanley Paul & Co. 3s. 6d. net)

"WHAT to do and what not to do in playwriting" might be an alternative title of Miss Platt's valuable little work, for she describes in full detail all the points in a play [illegible] managers, actors, and the public, and [illegible] pitfall that the amateur should avoid. It is a thoroughly practical book, written with knowledge and authority, and the reader possessed of sufficient

literary and dramatic ability to compose a good play will find his way made easy by having all the technical points, which he should know, explained to him, and useful advice given regarding its construction, dialogue, and characters. The only improvement that one could suggest for a future edition is that the plan of a stage might be added, giving illustration of the various positions referred to in stage terms, such as R.L., etc., as the amateur is generally doubtful whether they are determined from the view-point of the actors or of the audience.

"Collecting as a Pastime," by Charles Rowed (Cassell 7s. 6d. net)

SOME books are destined to live, and others to cause a momentary ripple and then fade away into well-merited oblivion, and we cannot feel that the work before us is destined to take its place in the ranks of the former category. Mr. Rowed claims to have collected for a pastime, and evidently he has found it a most pleasant one. In this his choice of a title leaves nothing to be desired, but one is quite unable to say the same in praise of the contents of the book, which are often put down in a parlance more suited to a "cabman's rest" than for an educated public, amongst which it is not too much perhaps to expect the average collector to count himself. Judged from the standpoint of a racy, quasi-humorous chat around his own possessions, it may afford temporary pleasure to the dilettante whose knowledge is but a thin veneer, but the serious collector will resent the coupling of his treasures with many of the things Mr. Rowed is pleased to say of them. The statement on page 7 that "Collecting is a game and stealing is not a breach of the rules, etc., etc. . . .," may be *meant* for wit; if so, it is a singularly puny effort, and a great mistake to repeat it. Again, collectors like "at least one rival whom they may out-do," is another instance of great injustice to collectors of a high type, with whom one is pleased to say it has been one's privilege to mix, and of course it resolves itself into a question of one's associates! From our experience we have formed the opinion that unselfishness, generosity if you will, in passing on pieces by gift, or the opportunity to purchase, are far more often the attributes of the collector than the desire to "out-do" one's fellow. Mr. Rowed expresses lack of envy for those "who buy things by the cart-load in one afternoon," and have the goods "kecked" at the door like a load of coal, "and has always been pleased that he started and kept on buying his finds in penny numbers," but at pages 38 and 39 he tells us with gusto of the arrival "in two filthy dirty sacks" of seventy pewter plates, the sacks having been "borrowed from a place where they had just skinned a dead horse!"

After this vivid, if vulgar, peroration, one is prepared even to find an antique defined as "The Odamifino," and illustrated as such at page 74, Plate XXVI., a piece which once more is associated with the skins of dead animals, for the proud possessor of this article only secured it by "going over the top of about 10,000 rabbit-skins, the age of which could be more accurately guessed by their odour than their sealskin-like appearance." Personally, one feels one is glad that it fell to the lot of the author to take so much trouble for a nineteenth-century shaving-pot which the average collector would have considered unworthy of purchase even in congenial surroundings.

Let us turn for a moment from Mr. Rowed's "literary" style and study a few of his "facts," and as if to provide us with an opening, he uses these words at page 79: "Tacking brass and copper on to many other specialities I have gone in for, may cause the remark that, had I confined myself to a more limited sphere, I might have had a finer result in fewer classes." We are heartily in sympathy, and might carry the matter further and say, and wider knowledge too; and the conclusion one arrives at after reading the book, is that no man should attempt to write dogmatically on many subjects. The present-day cry "specialise" should receive added impetus from the work under consideration. To take a few items at random. Mr. Rowed astonishes us when he raises once more the question of the association between the firm of James Dixon & Sons, of Sheffield, and the pewter industry, in view of their very complete statement at page 156 of THE CONNOISSEUR for March, 1918, where they state that none of their billheads, dating back prior to 1825, or references in directories or other sources, make any mention of pewter, and that no trace of their ever having been connected with the pewter industry can be found in any way. One had hoped that by their statement this spectre had been laid for all time.

Again, the ecclesiastical chest illustrated at page 26, and dated *c.* 1600, would, from the type of the panelling and the feet, suggest a much more intimate knowledge with Queen Anne or George I. than with the latter days of Queen Elizabeth; and finally we join issue with the author on a question of weights and measures when he says that a Scottish pint, tappit-hen size, held two quarts, a chopin a quart, and a mutchkin a pint (all imperial). Their actual imperial capacities are 1½ quarts, 1½ pints, and 3 gills respectively. One can but express extreme regret that Mr. Rowed has even temporarily turned his thoughts from his pastime to embark on such a work. The collection of his treasures may have been, and let us hope still may be, a pleasure to him, but his evident superficial knowledge in certain "courses" should have barred him from any attempt at flight into the realms of literature.

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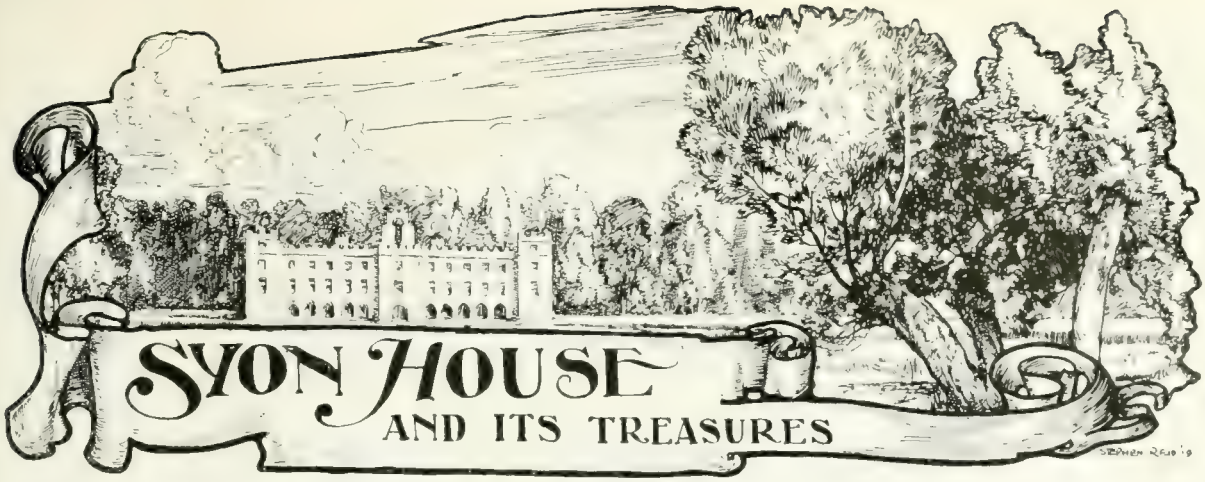
KITTY FISHER

CONNOISSEUR



Notes on Syon House Pictures Part II.

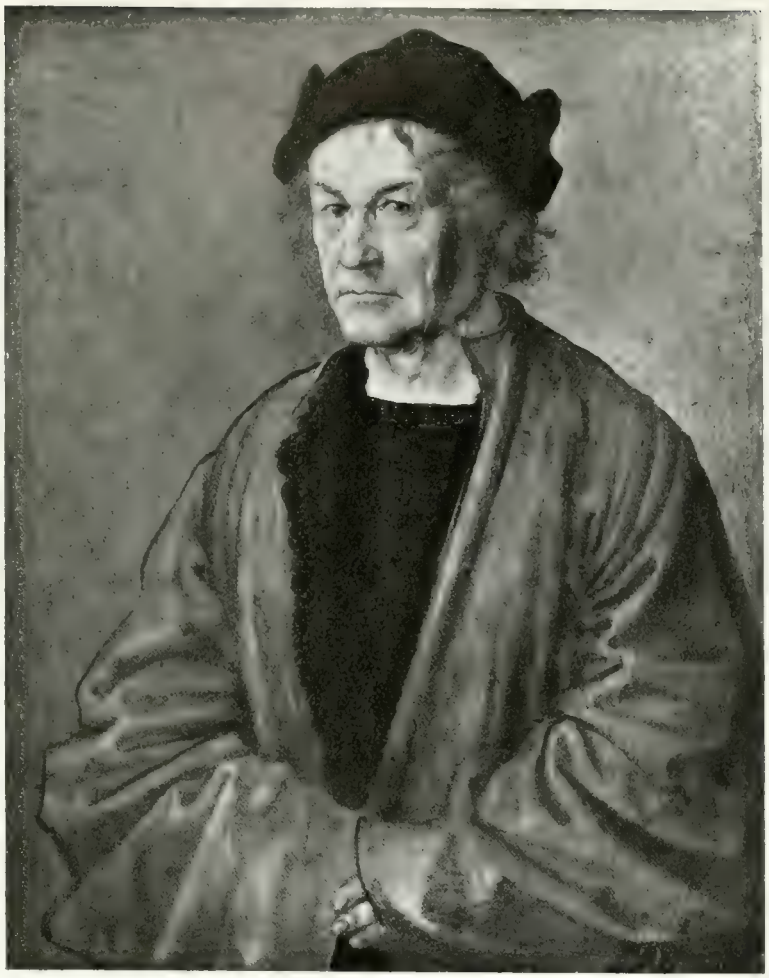
By C. H. Collins Baker

Some fifteen years ago the Syon House portrait of Dürer's father was involved in the *cause célèbre* of the National Gallery version of the picture. Champions broke lances for and against the authenticity of the latter, some optimistically upholding that Dürer himself painted the portrait acquired for the nation in 1904 from Lord Northampton, others as doggedly maintaining that the picture was the best of a batch of copies from a lost original.* The known versions of this portrait of the master's father are, or were, at 1) Frankfurt, 2) Burghausen moved from Munich), (3) the National Gallery, (4) Syon House. Into the old controversy over the authenticity of (3) we need not now go, save as it affects the Syon portrait. All the controversialists agreed that once there was a portrait of the elder Dürer, painted by his son in 1497. This picture, or a copy, was presented to Charles I., together with Dürer's self-portrait (now in Madrid), by the citizens of Nuremberg in 1636. Such a picture was catalogued as by Dürer in Van der Doort's inventory of Charles I.'s collection in 1637. A little known artist named Greenbury is generally assumed to have copied this work while it was in Charles's possession, and it is generally assumed that the Syon version is his copy. The National Gallery version is

PORTRAIT OF DÜRER'S FATHER COPY BY GREENBURY AT SYON HOUSE

* See *The Burlington Magazine*, February 6th, 1904 (Mr. Campbell Dodgson), and *The Burlington Magazine*, vol. v., pp. 431 *et seq.*, and pp. 570 *et seq.* (Mr. C. J. Holmes, Campbell Dodgson, and others).

inscribed, "1497 ALBRECHT THVRER DER ELTER VND ALT 70 IOR." The Syon picture has a curious difference, "VI ID AET" taking the place of "VND ALT." An acute observer noted that the crossbar of the N in the National Gallery inscription was so illegible that one copying the writing might easily make VI ID of VND, and by inferring that the inscription was composed of Latin, might take the next word for AET, as the Syon House inscription runs. This smart piece of detective work led to the general acceptance of the Syon picture as a copy from the National Gallery version. Whether the latter is the picture given to Charles I. by Nuremberg in 1636 is not proved, though it tallies so closely with Van der Doort's description as to make this probable. If we take it that this really was the case, we can assume at least that the picture from which the Syon House panel was copied was of German workmanship. Coming now to the Syon picture, we are at once aware of its difference in technique from the National Gallery original. The latter is dry and primitive in its impasto; the former is relatively fluent and modern. Whereas the painter of the picture at Trafalgar Square belonged to the tradition of the late fifteenth and early sixteenth centuries, the artist who copied him had been trained in a school of widely different practice. In other words, the difference in technique between these versions is the difference between the methods of Dürer and Van Dyck. Robert Greenbury (fl. *c.* 1616–1650), who is generally credited with the Syon picture, is almost unknown. We know that he was commissioned by Lord Arundel to make copies, and that for him he copied Charles I.'s two Dürer portraits—Dürer the Elder, and the great master himself. He also painted William Waynflete and Bishop Arthur Lake, and a work illustrating the cruelties perpetuated by the Dutch at Amboyna. Sir Theodore Mayerne, connoisseur and physician to Charles I.'s court, mentions him, with the easy flattery of that time, in the same breath as Rubens and Van Dyck. Evelyn, in 1664, records a visit to New College and a sight of a *Last Supper* by "one Greenbury" in Magdalen Chapel, on blue cloth in chiaroscuro. Walpole, and presumably Vertue, knew nothing of him. His Syon House copy of the National Gallery portrait is, in Mr. Campbell Dodgson's opinion, the original of Hollar's etching, made in 1644, and formed part of the Arundel collection. As all can tell, even from a reproduction, it is a remarkably skilful copy, or rather interpretation of the original. The other versions—at Frankfürt and Burghausen—not necessarily copied from the National Gallery portrait, are earlier in date apparently. Comparing the Syon version with that at Frankfürt, one sees that it is more suave in character and so less like the National Gallery picture. The technique of Greenbury, a man who was trained in the Van Dyck tradition, is necessarily looser, more generalising and impressionistic than that of the original. Greenbury, for example, treats the hair in a soft silky mass, where the author of the National Gallery picture uses a drier and more linear treatment. This highly interesting work at Syon was exhibited at Manchester in 1857.



PORTRAIT OF DÜRER'S FATHER BY DÜRER IN THE NATIONAL GALLERY.

Andreas Solario (*c.* 1465–1515) is not represented in England in his late or Leonardesque phase better than by the Syon House *Salome*. Nor is there anywhere a picture by him in a finer condition. Solario's artistic make-up is interesting. Probably brought up in the old tradition of Milan, he went, when about twenty-five, to Venice, where he was attracted by the novel and fascinating art of Antonello da Messina (*d.* 1479). This artist, who may or may not have journeyed to the Netherlands, was certainly influenced strongly by Flemish painting, and in turn passed on his interest to the Venetian school as a whole. The young Milanese Solario, coming to Venice in 1490, received the impact of this alien style, and to some extent bore its impress all his life. When he returned home in 1493, full of this Veneto-Flemish influence, he found that another and yet more fascinating spell was working—the magic of Leonardo. Before long the susceptible Solario succumbed and became a devotee. The Syon House *Salome*, which has a fine signature, "ANDREAS DE SOLARIO F.," and is an exact replica of the picture in the Oldenburg Gallery, belongs to the earlier period of

his Leonardesque time rather than to the later, in which he sank to tedious mediocrity. In this picture there lingers not only the fine craftsmanship and the clear tone he had learned from Antonello's art, but also a flavour of the true Milanese spirit which he must have once shared with Borgognone. The painting of Salome's necklace and the rich embroidery and encrustment of her vermilion dress is in its way perfect, and in her head and that of the dead Baptist is something of the genuine emotion of Luini before he too was carried off his feet by Leonardo's influence. The curious may be interested to know that the picture was bought "at Mr. Rongent's sale for £13 2s. 6d.," apparently in the early part of last century.

SALOME. BY ANDREA DA SOLARIO

Anthonie Palamedes is by few associated with the type of picture reproduced. We know him best as the painter of convivial parties or musical gatherings, pictures of pronounced tone and atmosphere, somewhat common in character and almost petty in design. The *Portrait of a Youth*, signed and dated 1634, shows him in a new light as something of a pioneer. He was born in 1601 at Delft, where he was trained and lived virtually all his life. It would be imprudent to draw rigid lines round the distinct schools of so small a country as Holland, in which you can comfortably touch at Delft, The Hague, Leiden, and Haarlem before breakfast. We cannot, therefore, positively assert that Palamedes in Delft was unaware of Rembrandt at Leiden or Franz Hals at Haarlem. Rembrandt was at Leiden from 1624 to 1631, when he moved to Amsterdam, and Hals was occupied in Haarlem from about 1611 till his death. But of the latter's influence in this portrait by Palamedes no trace appears, nor is there in it any cardinal connection with the young Rembrandt's style. Indeed, we may more reasonably suppose that in 1634 Rembrandt's fame was too slight to have fluttered the studios at Delft. We may, therefore, regard this pleasantly refined and sincere portrait as characteristic of a school and a painter that are little recognised, in this country at least. The nearest parallel to this sort of portrait are the well-bred little paintings of Terborch, who was Palamedes' junior by sixteen years. In general colour this picture is greyish, with brown tones. The cloak itself is a full soft grey, and the lighting is the suffused light of every day. Small though this link be, it is strong enough to connect this early Delft painter with the two great figures of this school, De Hooch (*b.* 1629) and Vermeer (*b.* 1632). For the quality wherein their pictures differ from all other Dutch painters of that day is just this quality of silvery daylight.

Especial interest attaches to the Syon portrait of Edward VI., painted at the age of a little over fourteen months. Three versions are known—one at Hanover, half-length, his left hand holding a rattle and resting on a sill; a replica, in Lord Yarborough's collection; and the third at Syon. The general verdict is that the Hanover example, reproduced in Knackfuss, p. 138, is the original, painted by Holbein as a New Year's gift to Henry VIII. in 1539; and that the Yarborough, illustrated in Chamberlain's fine *Holbein*, ii., p. 166, and Syon versions are contemporary copies. It is, of course, obvious that the last-named is a variation on, rather than a copy of, the first. The boy is shown full-length, and the hands are quite differently posed. Indeed, so good are the hands, and so different from those of the Hanover picture, that they present a certain difficulty in the way of classing the Syon piece as a mere copy. An alternative view would be that the painter of the Syon portrait had access to a variant drawing by Holbein himself, giving the pose of the hands we have before us. At present, in view of the repainted condition of the picture, nothing more definite could be said responsibly. Wornum (p. 325) went so far as to suggest that because the boy looks younger in the Syon picture, therefore it is the first version, painted for January 1st, 1539. But as it seems established that the ultimate basis of all three pictures is the drawing at Windsor (Woltman, 326; Wornum, ii., 1), too much weight must not be attributed to Wornum's theory. A point we may note on the other hand, is that the chalk drawing seen beneath the paint in the Syon portrait's head and hands is good enough to support the view that the picture is based on a cartoon designed by Holbein. This picture is one of the three oil portraits of Edward VI. in which, alone, Holbein is concerned. Three drawings of the prince, by him, exist at Windsor, and in a sketch-book at Basle is a drawing, by some supposed to show him

seated full-length, on a cushion.

It is of historical interest that the New Year's gift portrait of Edward, whichever it be, immediately succeeded Holbein's portrait of Christina of Denmark, widow of Francesco Sforza, Duke of Milan, now in the National collection, who was, so to speak, on probation in Henry VIII.'s eye as a possible step-mother for the prince. Holbein's next job was to make another likeness of another candidate for this risky honour, and in August, 1539, he painted the *Anne of Cleves*, now in the Louvre. Old gossip ran that Henry felt defrauded by this likeness when he came to see the sitter. Knackfuss maintains, for his part, that the portrait is by no means flattering, and even reflects the ennui of the artist. Our recollection of the picture inclines us to suppose that Holbein's eye for dignity and beautiful form easily transcended not only the coarse flair of Henry, who dubbed his bride "a Flemish mare," but also the percipience of Herr Knackfuss.

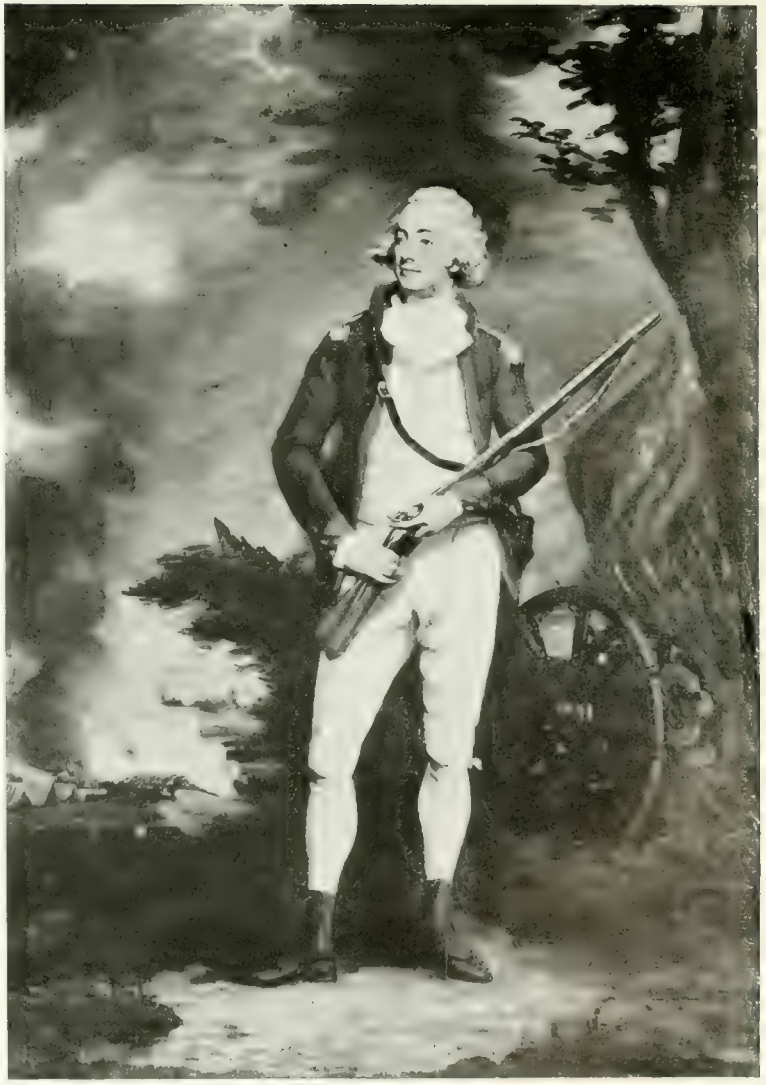
PORTRAIT OF A YOUTH BY PALAMEDES

Another German painter of the first half of the sixteenth century is represented at Syon House. This is the recently identified Conrad Faber, or Conrad von Creuznach, who was working at Frankfürt between 1525 and 1552, when he seems to have died. Like so many painters of that period, in Germany and the Netherlands, Conrad Faber passed for many years under other names. Once he was identified as Melchior Feselen, who died in 1538. Then, about 1896, Baron von Marcuard of Florence set investigations on foot in connection with a portrait of Hans von Schönitz in his possession, which associated the painter of Schönitz with the painter of a series of portraits of the Holzhausens at Frankfürt. His name then became "The Master of the Holzhausen Portraits." But these portraits of sixteenth-century Holzhausens include some signed "C. v. C.," which was by Dr. Heinz Braune of Munich recognised as the signature of Conrad Faber, sometimes called "of Creuznach." From these beginnings, Dr. Max Friedländer reconstructed a considerable part of the œuvre of this artist. Needless to say that the new personality thus established has been speculatively used in certain cases, so that two or three hands apparently are classed together under Faber's name. On the other hand, our artist is sufficiently various in his indubitable signed works to make a puzzling study. Generally speaking, his work is of two distinct kinds—one, which the Syon House *Portrait of a White-bearded Man* well represents; the other, which the *Hans von Schönitz* at Florence, certain portraits of the younger members of the Holzhausen family, and two portraits at Dublin, typify. The first kind seems softer in form and character, and considerably less enterprising in design than the second, which shows distinct individuality in character interpretation, an incisive and personal habit of drawing, and a sort of graceful ease and ornament in design. The portrait nearest the Syon House example is the *Portrait of a Holzhausen*, in the Brussels Gallery, of which a copy remains in the Holzhauzen collection in Frankfürt. A third portrait of this timbre is that of Haman von Holzhausen, who died in 1536; and another is at Berlin. Our Syon House picture used to pass as a portrait of Martin Behaim (1459–1506), the navigator and cosmographer. He, however, dying at forty-seven, can hardly have presented this venerable appearance, nor did he live long enough to affect the costume of about 1535. The flesh-colour, even allowing for old varnish, is noticeably warm, almost coppery; the detail painting is neat, though not delicate; and the background, with its winding road and craggy hill, is most characteristic. Very typical, too, are the hands, with their plump modelling and rather nerveless poise.

The other class of Conrad Faber portrait is more masterly, and, if we may use the word, "swagger" in spirit and *allure*. At Dublin are three portraits assigned to him, two, I believe, signed. These are *Katharina Knoblauchin* and *Heinrich Knoblauch*. The third, of an *Unknown Man*, looks North Italian, and without sound evidence can hardly be accepted as from the same hand as the others. Another portrait assigned to Conrad is that of Edzard I., Count of East Friesland, of which various versions are known, among them one in the National Gallery attributed to Cornelisz of Amsterdam, one at Oldenburg similarly ascribed, and one at Belvoir. Whether they really be by Conrad von Creuznach does not seem established, prima facie, so considerably do they differ from his authenticated pieces. But, with a painter so little known, who was in practice for at least twenty-six years, and who by the clear evidence of signed works expressed himself in surprisingly different ways, anything like dogmatism would be highly impolitic. The most characteristic signed examples by him are *Hans von Schönitz*, in the Marcuard Collection, Florence; *Katharina Knoblauchin* and *Heinrich Knoblauch*, at Dublin; *Margareta von Rein*, at Dessau; *Anna Vestenderin* and *Johann Reys*, at one time in Messrs. Colnaghi and Obach's possession; and among others, *Gilbrecht von Holzhausen* and *Anna Ratzeburgerin*, in the Holzhausen Collection, Frankfürt. Most of these fall close together in date, between 1533 and 1540.

It is doubtful if there be in England a more pleasing example of Nattier's graceful, facile art than the Syon House

HEAD OF A MAN BY CONRAD FAILER



SIR ROGER H. SHEAFFE, BT. BY MATHER BROWN

Lord Beauchamp. If we require realism in portraiture, or disturbing penetration, we certainly shall not make Nattier our favourite painter. In common with virtually all his French contemporaries, he played up to the preference of his patrons. His first great patron was Louis XIV.; his next was the Tsarina Catherine, whom he painted at The Hague, and who passed him on to Peter the Great. The latter tempted him to go in his train to Petrograd, but this Nattier withstood. At last, after various adventures on the Bourse in Paris, where he was disastrously involved in Law's famous bubble—the Mississippi scheme—our painter settled down as painter to King Louis XV. For thirty years he equably turned out portraits of the royalties and courtiers, as Dawn as Silence, Hebe, Flora, or whatever mythologic or heroic character caught his sitter's fancy. A life spent in catering for vanity is not calculated to produce a painter of deep perception. But Nattier at his best had an agreeable knack of tinging his sitters with a gentle wistfulness which aptly chimed with their sentiment.

EDWARD VI. AFTER HOLBEIN

Whether it suited English taste as well as French is not certain, but we can hardly believe that Lord Beauchamp or his friends disliked the vision of himself as Nattier revealed him. Lord Beauchamp was the son of Algernon, Earl of Hertford, 7th Duke of Somerset. Born in 1724, he died at Bologna in 1744, while making the grand tour. At his death the Percy property comprised in the female barony passed to his sister, Lady Elizabeth Seymour, who became wife of Hugh, 1st Duke of Northumberland. We shall not be wrong in surmising that this charming Nattier portrait, of which a copy hangs in Alnwick Castle, was painted during the tour which ended fatally at Bologna. It therefore represents the mid-period of Nattier's prolific popularity as painter to Louis XV. Of all his women portraits, that of Madame Sophie de France, at Versailles, is the one to which we naturally should point as representing Nattier's best qualities. It is not too much to say that the Syon House *Lord Beauchamp* will serve a similar purpose for his portraits of men. It may just be noted here that this Lord Beauchamp must not be confused with the other, Francis Seymour, Baron Conway of Ragley, born 1718, and created Viscount Beauchamp in 1751, who became our Ambassador in Paris, and died in 1794.

Hoppner (1758?–1810) began his career as an exhibiter at the Royal Academy in 1780, under the powerful patronage of the Prince of Wales. In 1789 he became his official painter, an A.R.A. in 1793, and a full member two years later. He is usually spoken of as a plagiarist of Reynolds's later manner, but in view of his portrait at Syon House of *Hugh, 3rd Duke of Northumberland, and his Sisters*, we must recognise that he had retained, until 1787 at least, a pretty and original taste in design and an individual and honest sense of character. We doubt if he ever produced a better group. The important figure in this group is the little boy—held in his baby chair by a devoted sister—Hugh, 3rd Duke of Northumberland, born 1785; his brother, Algernon, 4th Duke, was not born till 1792. The baby's age, presumably two years or so, dates the portrait about 1787, two years before Hoppner became official painter to the Prince, and six before he was elected A.R.A. We have here, then, an example of Hoppner's early phase, when severely planned design, clear, straight lines, and genuine invention still

LADY ELIZABETH PERCY, DAUGHTER OF THE SECOND DUKE OF NORTHUMBERLAND BY JOHN HOPPNER

THE HOUSEWIFE BY ATKINSON

THE TEMPLE OF JUPITER: PANHELLENIUS RESTORED BY J. M. W. TURNER

engaged his attention. The simplicity and breadth of his drapery masses, and his scrupulous regard for the containing contours and the masses and spaces contained, are evident, as, too, is clear his interest in his subject and his craft.

A different type of Hoppner is the doubtless more popularly attractive *Lady Elizabeth Percy*, the daughter of the 2nd Duke of Northumberland, and sister of the boy in the portrait just described. She was born about 1780, and died unmarried in 1820. She is the eldest child in the group of children discussed already. This type of Hoppner is, as we have suggested, more beloved of Bond Street than is the earlier and less characteristic kind. In date this *Lady Elizabeth Percy* must come some ten or twelve years later than the group. It is comparable with the more famous Hoppner of *Charlotte, Lady Ashburnham*, at Alnwick, painted in 1794.

A minor British painter, but yet one of respectable accomplishment, is well represented in the little portrait of *Sir Roger Sheaffe*, signed by Mather Brown. This artist, who, by the way, is claimed as an American on account of his birth (*c.* 1763) in Massachusetts, was one of Benjamin West's numerous pupils in England. He is said to have been the playmate of West's and Copley's children. He began exhibiting at the Royal Academy in 1782, and continued till his death in 1831. Among his earliest exhibits came many small whole-lengths, of the type of the portrait reproduced, presumably painted *c.* 1790. His style is said to lie between West's and Gilbert Stuart's, to whom his works are occasionally assigned. In passing we must note that the influence of the great English painters of his youth, Reynolds, Romney, and Lawrence, left a mark on him.

The officer portrayed was a compatriot, if not fellow-townsman, of Brown. Born in Boston, Mass., in 1763, the year usually given for Brown's birth, Sheaffe was a Lieutenant-Colonel in the 49th Foot in 1798; he served in Holland, on the Baltic, and in Canada, 1802–13. His chief exploits were the recapture of Queenstown in 1812 and the defence of Toronto, 1813. He was created a baronet in 1813, and made a general in 1838.

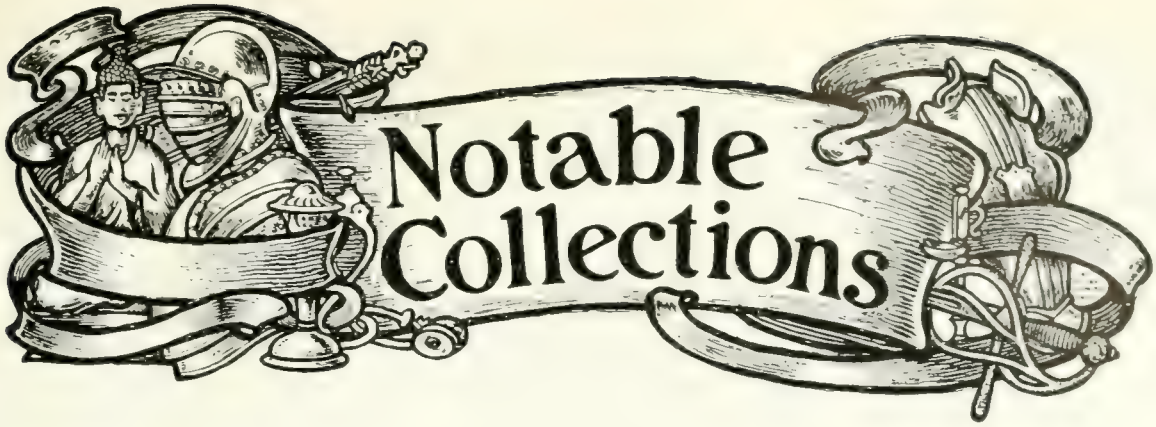
We must close on two other English pictures, the one Turner's famous *Temple of Jupiter: Panhellenius Restored;* the other by one Atkinson, who seems otherwise unrecorded. The Turner, which was worked up from a sketch by Mr. H. Gally Knight, and exhibited at the Royal Academy in 1816, is, *par excellence*, a wonderful example of Turner's skill in painting exhibition pictures. It precedes his first continental trip by one year, and belongs to the phase of his art better known by *Crossing the Brook*. He was at that time absorbed in rivalry with his venerated predecessor, Claude. His chosen picture to pit against his master's *Embarkation of the Queen of Sheba*, his *Dido building Carthage* (which with another were bequeathed to the nation on condition that they should be hung next two of Claude's masterpieces), was painted in 1814. *Crossing the Brook* came in 1815, and *The Temple of Jupiter* in 1816. It fully represents the transitional mood in which Turner found himself, a mood, perhaps, of momentary uncertainty, inevitable when a man reaches the end of an avenue and is a little at a loss where now to turn. These two pictures represent the ultimate extent to which Turner could safely carry the tradition he had set himself to develop. Had he continued to work that particular vein much longer, he would have been working an exhausted mine. Turner, however, was not of the sort that ends up in self-repetition, and his career from 1816 onwards was as progressive as it had been between that date and his mere beginnings in the 1790's. The Syon House picture has been often exhibited—Royal Academy, 1816; B.I., 1817 and 1856 and the Royal Academy, 1906. Another version now lost sight of was engraved by Pyne.

HUGH, THIRD DUKE OF NORTHUMBERLAND AND HIS SISTERS

BY JOHN HOPPNER

At Stone House

The Connoisseur

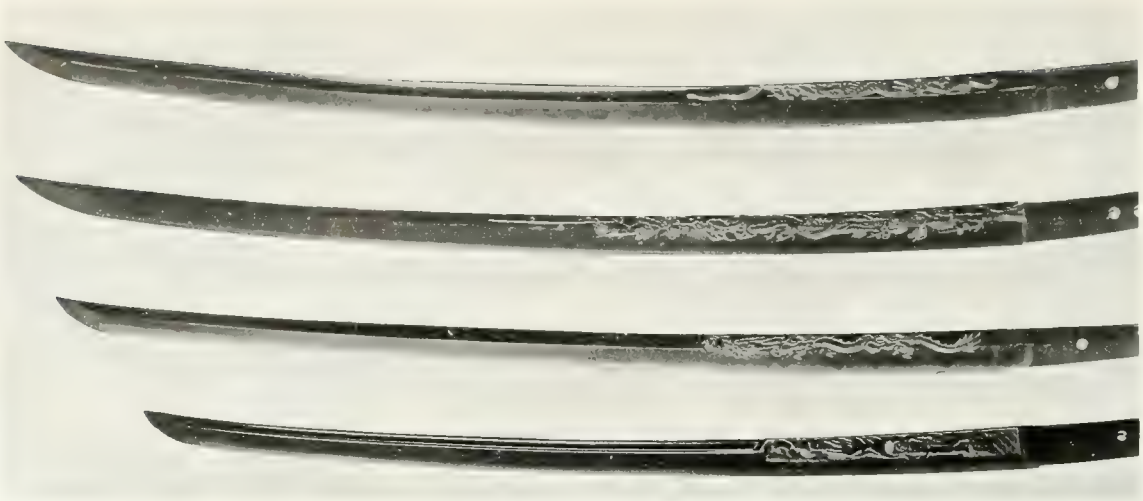


The Japanese Collection of Mr. W. Harding Smith, R.B.A.
Part I.—Arms and Armour

By W. G. Blaikie Murdoch

In this country to-day, there are few Japanese collections, finer than that of Mr. W. Harding Smith. Nor are there many collectors, more generous than he in the matter of showing their treasures, nor yet a very large number, having a sounder knowledge than his concerning the things they possess. His motley gathering is rich, especially in swords and kindred objects, indeed illustrating nearly every phase of art in Japan, as applied to martial equipment. And this article may well take the form, accordingly, of a brief chronicle of that particular realm of art, which the writer has had signal facilities for studying likewise in the Military and Imperial museums

No. I. [illegible]
(2) [illegible]
(4) *Shakudō, with decorations in gold* (5) *Iron, signed by Hitotsuyanagi Tomoyoshi*
(6) *Shakudō, inlaid with shibuichi, gold, and silver*



No. II.—BLADES (*read downward*) (1) *By Masamune.* (2) *By Masamune of Sagami (circa 1500)* (3) *By Tamenaga Tokatsugu* (4) *Inscribed, "Umetada Myu of Ni hiim, in Yamashiro, made and dated thi"*

at Tōkio, and in the shrine of Hachiman, the god of war, at Kamakura.*

Her castles are Japan's supreme flight in her entire art: the sole thing, except a very few passages in her dramas and stories, a tiny quota of her early *kakemono*, wherein she has reached a beauty of an epic sort. But after her castellated architecture, is not the loveliest of her exploits her decoration on arms and armour? And she has practised no kind of art, unless woodcut, wherein to so marked an extent as here she is self-reliant, innocent of signs of debt to China, the Japanese helmets and suits of mail being in fact widely different from those of the Middle Kingdom.† In Japan nowadays, there is a class of antiquarians selling only old military appurtenances, the keenness of Japanese interest in such being shown, besides, by the existence in Tōkio of a club whose *raison d'être* is their study, the *Tōken Kwai.* And whereas Japan has written but little about the building of those wonderful castles, she has long had a copious literature relating to swords and the like.

Tanki Yoriaku, or "A Single Horseman," by Murai Daiyu Masahiro (1729), which gives elaborate counsel as to the use of each part of the warrior's gear, was one of the earliest notable books of its kind, and was popular almost from the time of its publication. This volume was followed by *Gunki Kō*, or "A Study of Arms" (1737), by Arai Hakuseki, who, an outstanding politician and expert in finance, was justly counted the best historian, and greatest scholar in general, in Japan in his day, and is the more interesting because he was the first Japanese to write on Europe and on Christianity.‡ In a later work, *Manpo Zensho*, or "An Account of Precious Things" (1770), by Kikumoto Yoshiyasu, a fair deal of space is devoted to weapons in their artistic aspect. But by far the finest thing on the subject is *Sōken Kishō*, or "A Treatise on Swords" (1781), by Sankyo An, writing under the name of Inaba Michitatsu. Living as he did in Kyoto, in the eighteenth century, this author must have known many people who could remember Oishi, the leader of the "forty-seven *rōnin*," for Oishi was resident in Kyoto, just before the affair which gave immortality to himself and his henchmen (1702). And Sankyo combined with his wide technical knowledge of armoury a singular sharpness of mind, and a high literary gift, showing himself a poet in many of the flowery phrases, wherewith he uttered his most refreshing enthusiasm about the great sword-artists. A book of interest issued soon after his work is *Chūko Kachu Seisakuben*, or "The Making of a Mediæval Nobleman's Vassal" (1800), by Sakakibara Kozan. Next appeared *Kinko Kantei Hiketsu*, or "Secrets of judging Works in Gold" (1820), by Noda Keimei, who gives numerous particulars for aiding the identification of things by various fine decorators of weapons. And later still there was published the anonymous *Shukojisshu Heiki Token*, or "Designs on Arms" (1821), a masterpiece of artistic typography, its pages adorned with dainty little woodcuts.§

No. III.—TWIN-HEADED LANCE OF PRIMITIVE JAPANESE

Even in the remote times prior to the advent of Buddhism, in the mid-sixth century—those times when the Mikados had a genial way of speaking of their dominions as "the world"—the

* Keen students of Japanese swords should collate with this [illegible] 16, 17 [illegible] 18 [illegible] Paris, 1913. [illegible] *Collection of J. C. Hawkshaw*, by Henri L. Joly. London, 1910.

† See the excellent prints in *Chinese Clay Figures*, by Berthold Laufer, published for the Field Museum of Natural History. Chicago, 1914. ‡ There is an interesting life of Hakuseki in *Japanese Literature*, by W. G. Aston. London, 1910.

§ Japanese book-titles are commonly in levels of contraction, and the above renderings are at best only approximative.

No. IV. ISUBA (*read twice from [illegible] right*) (1) *Iron, [illegible] with [illegible]* (2) *Iron* (3) *Sh[illegible]* (4) *Iron* (5) *Shibuichi, inlaid with gold, silver, shakudō, and copper* (6) *Shakudō, inlaid with gold*

children of Nippon evinced their innate talent for artistry in arms; and so early as the first century A.D. the shield-makers of Japan were formed into a guild, as were the bow-makers.* Bows in those days were made of boxwood, arrow-shafts of bamboo, the heads being of flint, of chert, or of quartz, occasionally of more precious media like agate or obsidian. It is likely that these more precious arrows were held to possess a miraculous slaying-power, just as in Scotland such capacities were long ascribed to the silver bullet, tradition holding that with a missile of that sort was Claverhouse slain; and among the prehistoric Japanese arrows there are a few, gracefully carved into the form of a leaf. But more beautiful than these things are sundry stone-axes, which may well be classed as weapons, besides domestic utensils, for primitive man was in likelihood not too nice in his choice of that with which he enacted the part of Cain. These axes are oval slabs, with a hole virtually in the centre for holding the wooden shaft, the decorations consisting in lines in low relief, running from the central hole to the rim, and the finest axes thus adorned are of jasper. There have been found, too, many stone clubs, adroitly chiselled with indenominate patterns; likewise clay plaques, which, bearing lineal designs in low relief, are supposed to have been worn as breastplates.

No. V. MIL[illegible]DOMO

Learning to cast bronze in moulds of clay, or of stone, the Japanese presently made with that metal arrowheads, swords, and lances, often fashioning that lance of the twin-bladed kind, which was to be wielded so freely in the wars of Japan later (No. iii.). There are extant some bronze sword-hilts, crowned by a ring enclosing an essay in sculpture in the round, the serpent a popular theme. But the most artistic in shape of the very old bronzes are cheek-pieces for the bits of the warriors'

* Referred to in the history of Japan called [illegible], which was completed in A.D. 720.

horses, whose harness it was also usual to adorn with bronze pendants, some with patterns cut through the metal. Likewise, on a few early bronze helmets, animal studies are incised. And the armourers had not long known the use of iron, ere they came to make with it just that kind of sword for which Japan was long afterwards to be famous, the single-edged blade, with a slight curve backwards, some fine mediæval and later specimens of this blade in steel being illustrated here (No. ii.). Moreover, they frequently fitted this blade with precisely that species of hand-guard, the flat plate called *tsuba*, oval or round, which was ultimately to be, of all parts of martial gear, the one receiving the most ambitious decoration (Nos. i. and iv.). The primitive armourers anticipated this

No. VI.—IRON HELMET, *inlaid with bronze, bearing inscription, "Hachiman dai Bosatsu"*
IRON VIZOR, *signed by Yoshimichi (circa 1521)*

decoration by giving the *tsuba* piercings or oblong shape; they would sometimes crown the hilt with an iron plate, standing vertically, embellished with sculpture *à jour;* and occasionally these men would ornament the iron scabbard with low reliefs, a frequent device in such work, being three tusk-like objects within a circle (No. v.). The prehistoric Japanese wore tusk-like lockets, known as *magatama*, or curved jewel, the idea being that the curved nature of these things gave them the power of keeping evil spirits away.* And hence, then, the device in question, which ever remained a prime favourite for reliefs on sword-sheaths, and is styled ***mitsudomoë***, ***mitsu*** meaning

* *Pre-historic Japan*, by Neil Gordon Munro. Yokohama, 1911.

No. VII. HELMET CREST OF WOOD LACQUERED AND GILDED

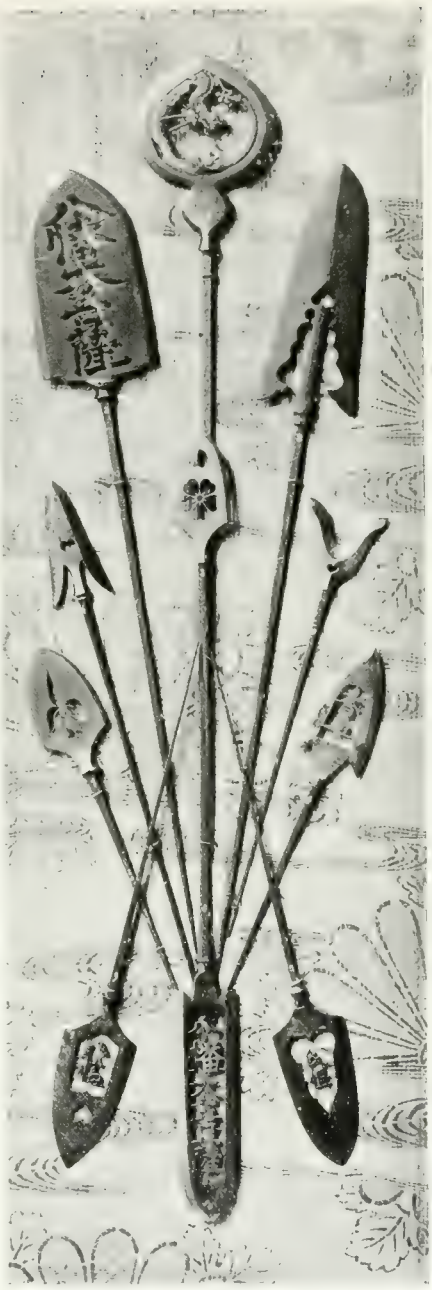
No. VIII.—SHORT SWORDS (*[illegible]*). (1) *By [illegible]. [illegible]. Dated 1835.* (2) *[illegible]. Dated 1394.* (3) *[illegible]. [illegible]* (4) *[illegible]. [illegible]* (5) *By [illegible].* [illegible]

No. IX.—(1) KOGAI, *[illegible]* (2) KOZUKA, [illegible]

three, the significance of *domoc* indeterminate.

There was some bloodshed on the spread of Buddhism, for the votaries of Japan's pristine faith, Shintō, tried to uphold it by force. And it was in the course of these wars of the creeds, in the sixth century, that the boxwood bow passed, its place taken by one made of several bamboo lathes, enclosed in textile, lacquered black, and on this the bow-makers would paint little figure-studies. In the Nara period (eighth century) and in the Heian period (from the ninth century till late in the twelfth), the court, though very gay, was eminently refined. It was the centre of literary activity, respect for learning being a marked trait with the courtiers and *noblesse* in general, who, conversely, had no great esteem for military prowess. But, in these times, the Ainu in the north were troublesome repeatedly; the western coasts of Japan were harried ceaselessly by Korean, or Chinese pirates; and the suppression of these disturbances brought into existence by degrees that distinct soldier-class, later to be known as the *samurai*. The Nara and Heian warriors wore suits of mail, of a very pliable kind, each part, except sometimes the shin-guards, being made of small strips of iron, woven together with stout cord; and for the strips forming the cuirass, and those covering the shoulders, cords of the brightest hue were almost always used. The iron being polished to a lacquer-like black, the gay cords had an ideal *repoussoir*; and this particular sort of armour, so beautiful by virtue of its colour-harmony, remained the stock sort in Japan till the wearing of mail ceased. Also the soldiers used bright cords for tying their helmets under their chins (No. vi.), so what a brave display of colour it must have been—a Japanese force of old, marching out to war!

The Kamakura period (from late in the twelfth century to the mid-fourteenth) was a time of deep moment for the makers of arms. Yoritomo, appointed Shogun in 1192, and likewise the Hōjo family, who were the *de facto* rulers from 1199 to 1333, gave high legislative posts to men of that military class, which the disturbances of Heian years had brought into prominence. And it was in this way that class became quite the dominant one, the warriors with their consequent new pride demanding a new splendour in their accoutrements. As far back as pre-Buddhist ages, renown for skill in armoury had been held by the Masuda family, and, at the dawn of the Kamakura period, Masuda Munesuke made such fine mail that the name Myōchin was conferred on him by the crown,* *myō* meaning exquisite, *chin* precious. Making a casque for Yoritomo's brother, Yoshitsune, Myōchin crowned it with a sculpture in the round of a pheasant; and thereafter sculptural decorations on helmets quickly gained vogue, some of iron, some of wood gilded, the dragon being a much-loved device, and a vivacious helmet-dragon is among the illustrations (No. vii.). Coevally, it grew usual for men-at-arms to wear iron vizors, representing in very naturalistic style the human face (No. vi.), and it was in these days, shortly after Myōchin's, that Masamune Okazaki won his glittering fame as a sword-forger. It will be observed that, in the sword by him depicted (No. ii., 1), there are chisellings on the upper three or four inches of the blade, and presently glyptic adornment there had favour with many swordsmiths besides Masamune. By this time it had grown customary to make the scabbard of wood, lacquered, and often decked with pictures in gold, also to enclose the haft of the sword in a wooden hilt, commonly girdled with strips of silk (No. viii.). And now swordsmiths would decorate with chisellings the *kashira*, or metal top of the hilt, the *menuki*, or protruding ends of the rivets, making fast the haft to the hilt, and the *fuchi*, a metal ring encircling the hilt, just above the *tsuba;* while occasionally they would



No. X.—ARROWHEADS *Top middle, Kaburaya, signed by Kunimaza. Dated 1288. Top left, inscribed "Hachiman dai Bosatsu." Top right, signed "Masamune." Right, second from foot, signed "Nobuiye." Centre, at foot, signed "Sukemichi"*

* Société Franco-Japonaise de Paris. Bulletin II.

No. XI. KOZUKA HANDLES [illegible]
(1) [illegible] *and gold* (3) *Pierced ironwork, with gilt sides* (4) *Shakudō, inlaid with gold, silver, and copper*
(5) *Shakudō, inlaid with silver* (6) *Iron, inlaid with gold and silver*
(7) *Copper, inlaid with silver. Signed by Minamoto Seitan* (8) *Shibuichi, inlaid with gold, silver, and shakudō*
(9) *Shakudō, inlaid with gold and silver*

ornament the *kojiri*, or metal boot of the scabbard, often too the metal handles of the *kozuka* and *kogai*, the former a knife, the latter a skewer (No. ix.). These were stuck, one on either side of the sheath, beside the mouth; they could be drawn without drawing the sword itself, the *tsuba* having two piercings to admit of this. And the *kogai* was employed for planting in the corpse of a distinguished foeman, so that the slayer might claim due glory after the fray; while not being fastidious in his domestic manners, the knight would likewise take his *kogai* for combing his hair, as the *Sōken Kishō* expressly tells. But fine as anything wrought in Kamakura days were the saddles, of wood lacquered red or black, many carved, many painted with pictures in gold; as also frequently were the quivers, these again being often of wood lacquered black, often of leather stained green. And beautiful were the arrowheads, frequently chiselled *à jour* with ideographs, or floral designs, some even with figure-studies. In the illustration (No. x.), the big arrow at the top, superbly sculptured to represent a dragon, belongs to the kind called *kaburaya*, or "turnip-shaped," arrows of which sort made a humming noise as they flew. And in the *Gempei Seisuki*, or "Records of Great Peace," a chronicle written comparatively soon after Yoritomo's time, and recounting the wars waged by him, there is a glowing passage which tells how, at the battle of Danoüra, the flight of myriads of humming arrows must have been heard, "far in the blue vault above, far down in the depths of the sea."

No. XII. [illegible] *by Generals*

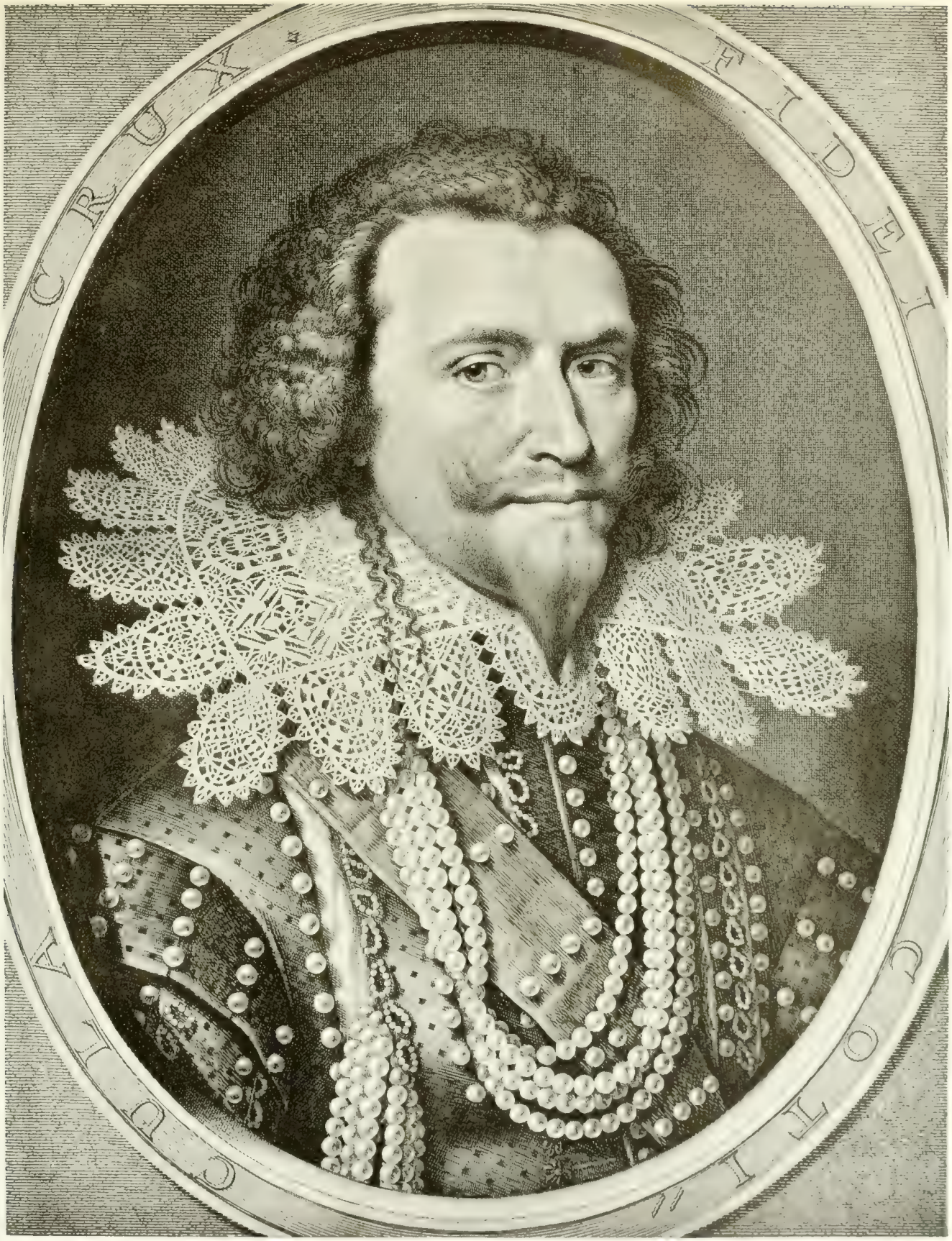
Witnessing the building of Japan's grandest castles, the Ashikaga period (from mid-fourteenth century to late in the sixteenth) saw sword-artistry flare into a greater splendour than ever before, a fresh impetus to fine work being given by Yujo Goto (1439–1512), whose handiwork the enthusiastic Sankyo compares to "the lotus in the Fairy Lake, glistening with pearls of dew." Hitherto chisellings on sword-fittings had been mostly patterns, whereas Yujo executed in carving pictures drawn for him by the exquisite painter, Motonobu, whose sister he married, and henceforth endless sword-sculptors gave their skill mainly to landscape, [illegible] and figure-studies [illegible]

day, the descendants of Myōchin were upholding their family's reputation in armour-making, the descendants of Masamune were forging blades reckoned excellent as his (E. G., No. ii., 2); and so too the glory of the name of Goto was maintained by Yujo's children, even unto the fourteenth and fifteenth generations. Numerous other families were famous for sword-embellishment throughout hundreds of years, in which families children would grow up, watching their fathers ply the art, then essay it themselves ere boyhood was far advanced; and herein, no doubt, lay the secret, partly, of the expertness the artists attained.

Kinko Kantei Hiketsu and *Manpo Zensho* both give especial notice to the early Goto masters, and it was in their time that sword-decoration became a craft distinct from sword-smithery, although a few swordsmiths continued themselves to make, and decorate, *tsuba*. The early Goto artists are credited with the inception of *nanako*: that is, raising on a piece of metal seemingly countless dots, regular as a mesh, to serve as background for a sculpture in higher relief than the dots, the height of relief, as generally cut, being moreover markedly increased by the example of the Goto artists. Up to their time, the invariable medium for sword-furniture had been iron; but though this never ceased to be widely employed, the Goto brought into wide vogue the lovely black metal, *shakudō* (97 per cent. of copper, 3 of gold), whose introduction was followed shortly by that of the metal of delicate grey hue, *shibuichi* (usually about 97 per cent. of copper, 3 of silver), a favourite in particular for *kogai* and *kozuka* handles (No. xi.). The Goto are said likewise to have been the fathers of inlaying with gold and silver, and all these developments naturally caused multiplication of the tools worked with, some 250 being in the studio of the average sword-sculptor of the mid-Ashikaga age, or later.

No. XIII.—WAR FANS *Left.—Iron, inlaid with silver.*
Signed by Kunimitsu. Right. Iron, inlaid with silver and gold

Goto Yujo, his son and grandson, sculptured only the smaller mounts, like *kashira* and *menuki*; but the fourth Goto, Tokujō, turned his attention to *tsuba*. "The sentiment known when white sails are seen, dispersed on the broad bosom of the ocean"—that is what was brought to the receptive mind of Sankyo, by the sight of Tokujō's works, and it was subsequent to this artist's day that all the finest guards were fashioned, the openwork sort being wrought with outstanding brilliance in the Ashikaga period. In this period there were countless sieges of castles, the besieged being wont to throw javelins down on the assailing force, which missiles, like the arrows, were commonly sculptured *à jour*. Coevally, there was much decorating of iron stirrups with silver incrustation, similar adornment being given freely to helmets, also to the iron fans which the warriors carried for signalling purposes, generals having a pear-shaped fan (No. xii.), lesser officers one of the ordinary folding species, and two lovely specimens of this article are reproduced (No. xiii.). Moreover, in Ashikaga years, there was occasional forging of the cuirass in a single piece, rendered gorgeous with *repoussé* sculpture, of which armour *Chuko Kachu Seisakuben* speaks disdainfully, however,



GEORGE VILLIERS, DUKE OF BUCKINGHAM
BY W. J. DELFF
AFTER MIERVELD

The CONNOISSEUR

saying it was never worn by true fighters, merely by fops.*

Was there ever country, save the Celestial Empire, giving fine artistry to cannon? Such weapons were used by Hideyoshi, in his wars of the end of the sixteenth century, his cannon being of bronze, and they bear infinitely graceful floral reliefs. The use of gunpowder had been taught to the Japanese by the Christian missionaries from Portugal, coming to Japan in Hideyoshi's boyhood; and in the silver or brass incrustations on the barrels of early Japanese muskets, the patterns manifestly reflect discipleship of Arab art, with which the Portuguese new-comers had acquainted their Far Eastern pupils. Again, in some helmets of the close of the sixteenth century, or beginning of the seventeenth, the shapes have an indication of study of Iberian morions, an example of such work being among the present illustrations (No. xiv.); while emulation of Dutch mail is mirrored by the forms of some other casques, for it was very soon after the advent of the Portuguese that the Dutch commenced trading operations in the Land of Sunrise.† Nevertheless, in the Tokugawa age (1603–1869), when Japan's hieratic sculptors, and architects, grew more dependent than at any previous time on Chinese models, on the whole the artists in arms and armour well upheld the tradition of their profession, still yielding an essentially racial or idiosyncratic art. Their masterpieces are fully as fine as those of Ashikaga years, and, in the Tokugawa age, the sword-sculptors more frequently than hitherto signed their works.‡

No. XIV.—HELMET, *with inscription, "All fighters in the field are on the front rank, to win victory."*

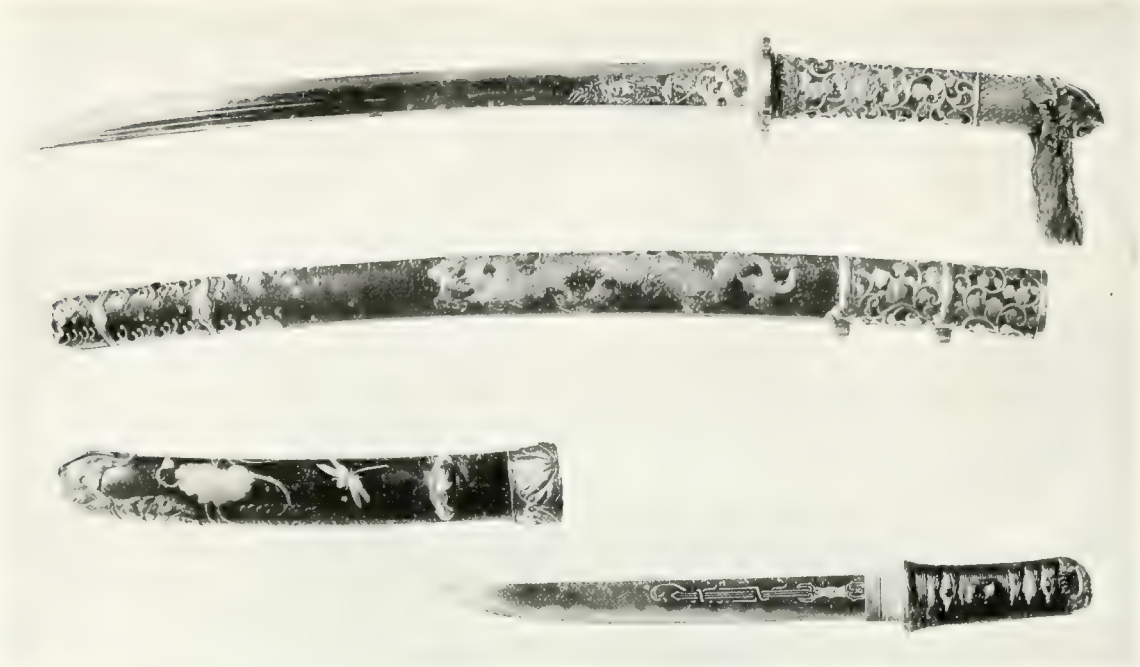
That increase of wealth with the trading classes, which was among the events signalising the dawn of the Tokugawa period, made the haughty *samurai* more eager than ever for elaborate arms, lances and saddles at this time being often inlaid with mother-of-pearl. A rare sword artist of the 1600's was Umetada, who sometimes put on his *tsuba* a tiny chasing of a plum-blossom (*ume*), beneath which he cut the ideograph for *tada*, that is, the sole or only. And as the plum-blossom is in Japan a symbol of spring, being hence greatly revered, there was doubtless in this quaint signature an avowal of Umetada's pride in his talent. Contemporaneous with him was Sōmin, who renounced a lucrative post as sword-sculptor to the Shogun, because he felt that the duties involved were inimical to truly individual art; and a famous master of the mid-eighteenth century was Teruhide, whose "chiselling has force that would rend a rock," says Sankyo, a specimen of this virile work being reproduced (No. iv., 5). In Teruhide's day there grew active artists who, sculpturing in the style of the Ukiyoë woodcut men, tended like they to favour particularly the delineation of the Yoshiwara beauties. For there were plenty of gay young *samurai*, liking adornments of this sort on their swords, although Western writers persist in saying that the taste for pictures of courtesans was confined to the crowd: the buyers of the inexpensive prints by Utamaro, or Yeizan, or Toyokuni.

Should two lovers of old etchings meet, each no doubt would exalt some favourite etchers, yet it is nearly inconceivable that either would moot a name unfamiliar to his interlocutor. However, should there chance to meet two devotees of old Japanese swords, it is almost certain that each would speak of artists quite unknown to the other connoisseur, so numerous were the men justly winning renown in sword-decoration. And it is likely, even, that either expert would refer to ways of ornament which the other had not seen, so diverse were those ways employed, the nineteenth century being the

* For some account of *Chinese Kachu Sōzōkan*, see *Transactions of the Japan Society*, vol. xi., p. 134, *et seq.*

† There was, in fact, among the treasures of Dr. Edou. Mène, a helmet by a member of the Myochin house, with an inscription stating, quite frankly, that the shape had been copied from a Dutch one.

‡ Those interested in the signatures will find a number reproduced in *L'Art Japonais*, par Louis Gouse (Paris, N.D.). Or see *The A. B. C. of Japanese Art*, by J. F. Blacker (London, N.D.).



No. XV.—SWORDS AND SHEATHS *(read downwards)* (1) *Chased blade, the tsuba and hilt ornaments of silver* (2) *Lacquered sheath, the decorations of silver* (3) *Lacquered sheath, with mounts in gold and silver* (4) *Signed by Kanesada (circa 1500). Mounts of shibuichi and gold*

period in which sword-artistry reached its apogee, in this matter of diversity. Still using iron and *shakudō* freely, the artists of the 1800's would sometimes make the guard itself with brass, copper, or silver, or even with gold. They would combine relief with the most intricate incrustation, setting a whole host of different metals in a single piece, whereby they achieved colour-harmonies rivalling any in painting. Indeed, of all masters of the glyptic art, these men were surely those who best handled polychrome therein ; and of all sculptors essaying landscape, they were surely those who came nearest competing with the great landscapes of the brush. There comes to mind a guard, showing a wild scene, with range after range of mountains, and, in the foreground, a tigress, whose cubs are clambering up the rocks towards her, this masterpiece being fashioned with gold, with silver, and with iron, the artist's name Nobutoshi Kudo. There is recalled, too, a *kashira*, made of roughened *shakudō*, bearing a flower-piece, the stalks of the flowers copper, the leaves of gold. And there is remembered with yet greater joy a *tsuba* of highly polished iron, plum-trees figured on it with incisions of varying depth, the actual blossoms simulated with a greenish enamel for the stamens, a greyish enamel for the petals. The former gem is by Tokusei, the latter by Goto Mitsunobu, another scion of the far-famed house who did rare work in the nineteenth century being Goto Ichijo, and a bird study by him is shown here (No. xi., 4). He lived to see the revolution of 1868, which swept away the practice of wearing swords in the streets. But writing to the master at this epoch of endless changes for Japan, a noted politician, Okubo Toshimitsu, assured him that his works would never, never be parted with by the Okubo house, "for are they not beautiful enough to move the gods to tears?"*. . . . Well, this imaginary weeping would be far from foolish, and the gods may please themselves with the thought that, in the Celestial Empire at least, the cruelty of the sword was atoned for, in some degree, by the genius of the sword-artists.

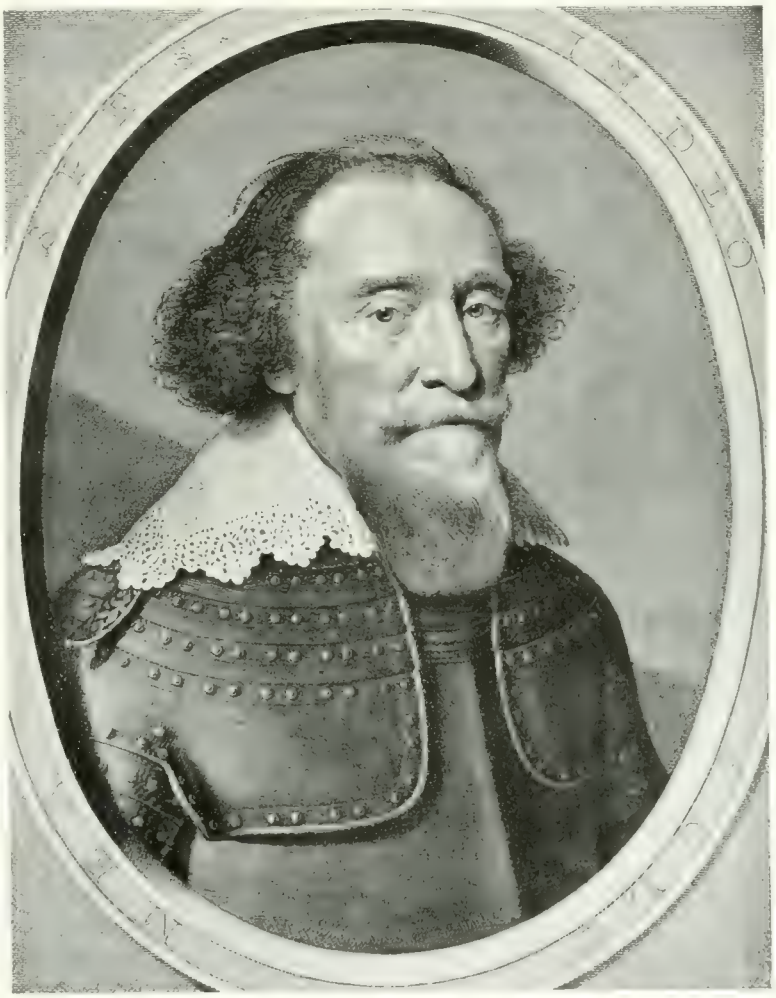
* *Japan : Her History, Arts and Literature*, by Captain Brinkley (Boston and Tōkio, N.D.). This book also gives some translations from *Soken Kishō*. For Okubo's remarkable history, see *Japan*, by Sir Edward Reed (London, 1880).

Engravings

The Portraits in Line of Willem Jacobszoon Delff
By John Mallett

In the scholarly and suggestive treatise with which Dr. D. Franken prefaces his catalogue of the engraved works of Willem Jacobszoon Delff (published at Amsterdam in 1872), and in which he vividly sets before us the activities and aspirations of the people of the Netherlands at the end of the sixteenth and the beginning of the seventeenth centuries—while they were still struggling for civil and religious liberties, and slowly but surely emancipating themselves from the thraldom of the Spaniard—one gratifying fact stands conspicuously forth, viz., that the years which had witnessed all this stress and strain, had also witnessed an unprecedented commercial expansion which, far from imperilling their love of art, actually stimulated and inspired a naturally phlegmatic but freedom-loving folk to a more practical application of its possibilities, a more generous appreciation of its ideals.

It was during such times and among such a people, who, like the Florentines of the Renaissance, seem to have acquired both the capacity for achieving commercial prosperity and the power of enjoying its advantages in a sane and sensible manner, that the engraver who forms the subject of this article first saw the light.



HENRI, COMTE DE BERGH BY W. J. DELFF, AFTER MIERVELD

The youngest of the three sons of Jacob Delff—himself a painter of some repute at the time—Willem Jacobszoon was born on the 15th November, 1580, at Delft, from which ancient town in South Holland the family, who appear to have been both socially distinguished and artistically inclined, are said to have derived their surname.

With his boyhood thus spent among art-lovers and

artists—Cornelis, the eldest of the three sons of Jacob Delff, being a pupil of C. van Haarlem, famous for his pictures of still-life, and being himself renowned for a beautiful garland of fruit, which he designed and wrought for the Prince of Orange over the gates of his château at Ryswick; while Rochus, the second son, was, like his father, a meritorious painter of portraits—it is not surprising to find that the youngest of the three brothers was equally actuated by a love of art.

His first essays appear to have been in portrait painting, which he studied under his father with such success as to justify him undertaking the responsibilities of matrimony. Obviously, however, his taste for engraving was innate, and in 1600, being then twenty years of age, he engraved and signed a small portrait of the magistrate, C. van der Goes, after a design by Hans Wierix. Between 1600 and 1617, being busied with oil-painting, Delff only published a few unimportant plates at irregular intervals. Yet he must in the interval have been acquiring greater familiarity with the burin, and his taste and faculties for engraving must have been gradually ripening, otherwise he could hardly have suddenly blossomed out as such an accomplished exponent in the domain of picturesque portraiture. In the year 1618, Delff took to himself as wife Gertrude Mierveld, the daughter of the celebrated painter of that name, and this event may be said to mark the turning point in his career.

Rich both by inheritance and by artistic endowments, and as shrewd and sagacious as a man of the world as he was capable and diligent as an artist, Michael Mierveld, at the time of his daughter's marriage, had already achieved an almost fabulous success as a painter of portraits, his studio being patronised by men of all classes, whose features were sympathetically transferred to his canvases in a manner which, we are assured, was as gratifying to his sitters as it was profitable to the artist.

It was not, however, until his son-in-law, at Mierveld's invitation, and working in collaboration with him, had reproduced the more important and popular of these portraits, in a series of plates which were at once unerringly interpretative and admirably imaginative, that painter and engraver may be said to have immortalised one another. For interesting and instructive as are the great majority of the portraits engraved by Delff—totalling, as they do, nearly one hundred—it is upon those which he engraved after Mierveld, some fifty-five in all, that his fame must ultimately rest; although one of the few which he engraved after Daniel Mytens, the splendid and pathetic portrait of Charles I., shortly after his accession to the throne of England, possesses equal claims to admiration.

Of these fifty-five portraits, perhaps a score or so may be ignored as of comparative unimportance, but those that remain deserve our unstinted praise. For they are alluring and unforgettable not only as examples of the painter's genius and of the engraver's powers of interpretation, but as historical records of absorbing interest, visualising for us as they do the personalities of those who were, and will always remain, famous, both in the Low Countries and throughout Europe, for the parts which they played during an epoch when events of incalculable significance were shaking the continent to its very foundations.

Scanning the lineaments of these famous personages of an heroic age, one cannot fail to feel how subtly, yet with what certainty of touch, their mental and moral characteristics, as well as their physical attributes, have been handed down to us, and with what consummate skill painter and engraver have worked together to this end.

Austerity and urbanity, wisdom and courage, serenity and dignity—illuminated occasionally by flashes of grim humour—are all in evidence to allure and fascinate, and to bear us back in imagination to the times in which they lived, and the causes for which they wrought and fought, and ultimately triumphed.

Dominated and encouraged by the painter from whose canvases he engraved the finest and most famous of his portraits, and with each succeeding plate which he essayed after 1618 showing an advance in strength and fidelity, Delff may be said to have occupied an unique, and indeed unrivalled, position among the line-engravers of his time.

He does not appear to have been the disciple or to have followed the traditions of any particular school, and although MM. Hubert and Rost, in their *Manuel des Curieux et des Amateurs de l'Art* (published at Zurich in 1801), state that "il apprit les principes de son art dans la maison paternelle," this statement can hardly apply to his training as an engraver—when we bear in mind that his father and brothers were painters, and not engravers—but rather to the tutorage which he received at home as "bon peintre de portraits."

Delff's work with the burin, moreover, shows little affinity to any of the contemporary engravers of portraits—among whom Schelte A. Bolswert and Jan Muller were perhaps the most distinguished—and although he may possibly have been influenced by the best plates of Hendrik Goltzius, who died in 1616, and who, as Mr. A. M. Hind points out, was "perhaps the first adequately to realise the capabilities of the graver in expressing tone and surface values," there can be no doubt that Delff abundantly fulfilled the functions of a reproductive engraver by adapting his technique to that of his model, Mierveld, even as

FREDERIC, ELECTOR PALATIN, ROI DE BOHEME
BY W. J. DELFF, AFTER MIERVELD

ELIZABETH REINE DE BOHEME BY W. J. DELFF, AFTER MIERVELD
(SEE ALSO LATER PORTRAIT, WHEN AGED THIRTY-THREE)

ERNEST CASIMIR, COMTE DE NASSAU BY W. J. DELFF, AFTER MIERVELD

ELIZABETH REINE DE BOHÊME, WHEN THIRTY-THREE YEARS OF AGE
BY W. J. DELFF, AFTER MIERVELD

Jonas Suyderhoef subsequently adapted his to the brush-work of Franz Hals; and with equal success.

With these considerations confronting us, we shall be wise to abandon any attempt to "classify" Willem Jacobszoon Delff, or to credit any of his predecessors or contemporaries with having specially inspired his handling of the graver, and must remain satisfied with the conclusions arrived at by Dr. Franken when he tells us that "sa carrière comme graveur commence pour nous aux environs de 1618 et la relation plus intime qu'il eût dans cette année et peut-être plus-tôt encore avec le célèbre Mierveld, l'a peut-être décidé a s'adonner entièrement à l'art où il a excellé."

But if it be not possible to suggest any engraver who so influenced Delff as to render him an almost ideal translator, rather than an able reproducer, of his father-in-law's portraits, his own influence upon those who followed, and particularly upon Robert Nanteuil, the acknowledged head of the portrait engravers of the reign of Louis XIV., was unquestionable and direct. This, I think, has been satisfactorily demonstrated by Mr. Louis R. Metcalfe, who, in an article on Delff and Mierveld published in 1913, under the auspices of the Museum of Fine Arts at Boston, U.S.A., states that "the resemblance of his [Delff's] best work to that of the French master is to be found not only in the design of the oval border, the lettering, plain background, and the composition of the figure in the oval, with nothing but a deep graded tone behind it; it is also to be found in the *maestria* with which the features are drawn and modelled."

FRÉDÉRIC HENRI, FILS DE FRÉDÉRIC V., ROI DE BOHÊME
BY W. J. DELFF, AFTER MIERVELD

I would supplement this statement by observing that, inasmuch as Delff was born more than forty years before the great Frenchman, and that the short-stroke or "flick" system which Nanteuil invented and

MARION McCULLUM
BY DAVID MARTIN

CONNOISSEUR

M. [illegible] DE THURN — BY W. [illegible] DELFF, AFTER MIERVELD

AMÉLIE COMTESSE DE SOLMS — BY W. [illegible] DELFF, AFTER MIERVELD

elaborated, for suggesting with greater accuracy and delicacy the texture of the skin, was unknown to the Netherlander (who had perforce to rely for his results upon the purity and flexibility, the vigour and vitality of his line), Delff's modelling of his faces is wholly admirable.

As illustrating the close comradeship which existed between Delff and his father-in-law, the mutual pride which they took in their work, and the value which each of them attached to keeping their portraits "up-to-date," Dr. Franken points out that, whilst on the one hand Delff "polissait et repolissait sans cesse son travail," the two, working apparently in concert, even kept pace in the later impressions with the changes which age had made in the personages represented by them! Did artistic endeavour and commercial enterprise ever work more harmoniously and profitably together? And not only were the copper-plates constantly retouched, but in many cases, and where the popularity of the subject so demanded, they were completely re-engraved.

The portraits were indeed in such demand in Holland during the first half of the seventeenth century that it is now difficult to acquire representative impressions of many of Delff's finest plates. This is why his portraits, with perhaps one or two brilliant exceptions, have not hitherto received in England, either from collectors or in the sale-room, that recognition which their beauty and fidelity, as found in choice early impressions (such, for instance, as were those presented by the States General during the engraver's life-time "to functionaries and ambassadors for services rendered"), unquestionably deserve.

As bearing upon this point, I would here observe that, of the ninety-four portraits engraved by Delff, Dr. Franken, in his catalogue, records fifty-one in which first and second states (and in some few cases third and fourth states) were known to have been in existence.

The ten portraits which have been chosen to illustrate this article, and all of which—save that of Charles I.—are after Mierveld, may be regarded as typical examples both of Delff's interpretative powers and of the brilliancy with which he has given expression to those powers. They are, indeed, for the most part so intimate, so convincing, that it is difficult to believe them to be reproductions of paintings and not engraved from the life.

It is interesting to know that Mierveld, after painting the original canvas from which Delff's portrait of the Duke of Buckingham was engraved in 1626, was offered, but declined, an appointment at the Court of St. James; and that for engraving, two years after, Mytens' portrait of Charles I., Delff was granted the title of "Engraver to the King of England."

Delff died on the 11th April, 1638, a year before his wife, but his father-in-law survived him by three years.

With the sole exception of the portrait of the Duke of Buckingham, which is from my own portfolio, the portraits selected are from a series of choice impressions that form part of the collection of Mr. Purnell Purnell.

To those who are interested in drinking vessels of the late sixteenth and early seventeenth centuries, the standing cup illustrated is worthy of consideration. It is similar in shape to the silver standing cups of the Gothic period, the bowl portion of it being made of the famous Vetro di Trina or reticulated glass, whilst the stem and base are of silver. The bowl measures 5 inches across the diameter at the lip, whilst the inside depth is $3\frac{1}{2}$ inches. Engraved on the spread of the lower section of the stem is a wreath encircling an Earl's coronet with the letter "T" underneath. The height of the standing cup is $8\frac{3}{4}$ inches. The design and workmanship of the stem and base point to it being sixteenth century or early seventeenth century, whilst the Earl's coronet, surrounded by a wreath, would suggest that it was of English origin. The glass bowl is not so easily classified. Vetro di Trina glass was made with great success by the Venetian glass-workers during the sixteenth century, but though it was attempted by English craftsmen at that time, they do not seem to have attained any skill in the making of it, and their endeavours in that direction were confined mostly to the decoration of the stems of wine-glasses. In all probability, the bowl in question was made by one of the Venetian glass-workers who came over to practise and teach their craft in this country at that time, and who risked the pains and penalties thereby incurred. Being an early piece, the glass has some imperfections such as grains of sand showing on the surface, and air-bubbles. These flaws by no means detract from the beauty of the piece however, and they are interesting as showing the difficulties with which the early glass-makers had to contend. The design of the bowl resembles the silver standing cups of the period. It is probable that this was meant to be used as a standing cup, and graced the table of some nobleman of the sixteenth century, who would bring it forth on rare occasions, when it would be handed round for the company to admire and drink therefrom some choice wine of the period. It is unfortunate that there are no marks to throw a light on the origin of this highly interesting piece. To the eyes of the connoisseur, it bears on the face of it the stamp of its genuineness, both with regard to period and workmanship; only one would like to have known whose hands fashioned the beautiful glass. Who knows but that it may have been the famous Giacomo Verzelini, who came from Venice and set up his furnace in the Crutched Friars in 1575.

An Interesting Standing Cup

AN INTERESTING STANDING CUP

Slip Bowl

THIS remarkable, if not unique, slip bowl, of which four views are given, belongs to the collection of Mr. J. Henry Griffith, of Plas Gwynfryn, Llanbedr, R.S.O., Merioneth. Although its place of

origin is not certain, it may probably prove to be Wrotham. It, however, came from Devonshire about half a century ago, but its ownership there is unknown. Giving this interesting piece publicity in the pages of THE CONNOISSEUR may lead to its definite identification. The bowl, which is of excellent shape, has a rim about 12 inches in diameter (it is a quarter of an inch out of the true circle). From the position of the ornament, it is evident that it was intended to be shown in an inverted position; the conventionalised goat (?) on the base also points to this conclusion. The clay is of a deep red colour, which was first covered with a lightish brown colouring, and afterwards immersed and covered with a bright straw colour, and

then subjected to the *graffiato* process. To form the background, the straw slip appears to have been scraped off, revealing the brown foundation. The details of drawing have been treated in like manner. The glaze is exceptionally good and very bright, having a metallic tinge. The glaze on the rim shows slight blemishes, caused by the inverted bowl having been supported, when in the furnace, by two or three bits of shard, which were afterwards broken off. The crack in the side was caused by the bowl being left too long to dry, and the potter has evidently attempted to fill it up with the slip. The form of the ship and rigging ought to assist in dating the bowl; the wave or scroll pattern on the hull is decidedly interesting. The some-

FOUR VIEWS OF SLIP BOWL

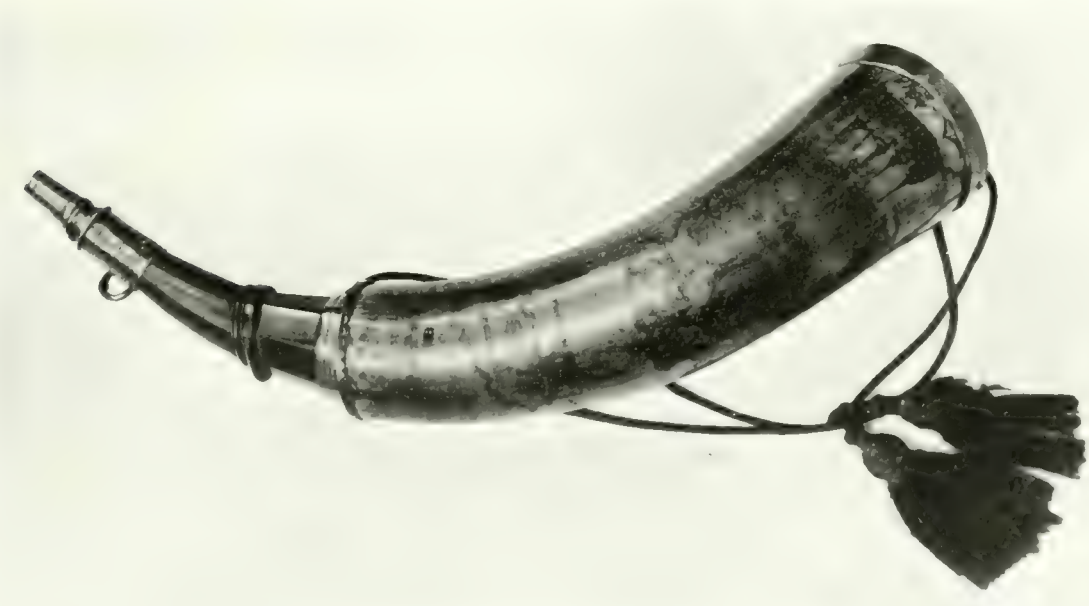
AN AMERICAN POWDER HORN

what rudely designed royal arms will be a source of interest to those who make a study of heraldry.

H. St. George Gray.

An American Powder Horn

The accompanying illustration of a pre-Independence American powder flask is particularly interesting at the present time, when the American Army has been fighting side by side with us and our Allies in the recent great world-war, and when we have lately joined hands with America in celebrating the anniversary of the Declaration of Independence of 1776. The flask is made of buffalo horn, the upper part of black horn, the body being of a natural rich brownish colour; the mounts are of brass, and it is in perfect preservation, with the small exception of the spring thumb-piece in the brass nozzle, by means of which the charge of powder was measured. The total length of the horn is 15 inches, and it is provided with brass rings, by which it could be slung over the



ANOTHER VIEW OF THE ABOVE

shoulder. At the top of the flask, in plain letters, in a square panel, are the words, A MAP OF AMERICA, and at the bottom is a bold representation of the royal arms, and its supporters, of Great Britain. In winding lines on the body of the horn are incised the names of rivers, cities, towns, and lakes, commencing with Montreal, followed by Lakes Ontario and the *100 Ylands*, with some well-drawn shipping; then comes Niagara, and keeping along the banks of the rivers are the *Royal Blok Hovs*, Fort George, Fort Edward, Fort Stanix, Fort Henrik, Sint Jean, Santiago, Albany, Canada Creek, Wood Creek, etc., ending up with New York, which city is represented by a cluster of churches with pointed spires, houses, and a fortress, and in the immediate foreground a number of ships, the whole intended to picture the harbour of New York, while on the bastion of the fortress floats the British flag. The various forts named above along the river are indicated by square buildings with bastions at the corners. Close to the picture of New York is a sketch figure of a lanky sportsman, wearing knickerbockers, who is armed with a long gun, with which he is aiming at a stag. The animal has turned its head and is looking with evident surprise at the man, whose dog stands in a threatening attitude. From the fact that the flask is ornamented with the British flag and the royal arms, it is evident that the relic dates back to a period prior to the Declaration of Independence of 1776, when, by oppressive legislation in the reign of George III., America was lost to this country.

This interesting relic came into my possession some forty years ago, having been treasured for a couple of generations before by an old family in Cambridgeshire. —W. B. REDFERN.

"The Ancient House," Ipswich

THE good folk of Ipswich boast the possession of many old buildings, but only one "Ancient House." It would be idle to point out that this erection in the Buttermarket is merely middle-aged by comparison with other dwellings in the town. To Ipswich it remains "The Ancient House." Certainly the place has title to distinction. Erected in 1567 by one George Copping, it received the addition of a remarkable pargetted façade during the first quarter of the following century. This displays the royal arms, figures emblematic of Europe, Asia, Africa, and America, together with sundry mythological groups, amongst which may be seen the shepherd Melibœus in a seventeenth-century hat. The interior retains some interesting fitted furniture dating from the commencement of the same epoch, and a loft, called the chapel, remains under the Tudor arched roof. When the latter was discovered accidentally in 1801, its floor "was strewn with wooden angels and such figures as usually serve to decorate a Catholic oratory." The local fame of Copping was eclipsed by the occupancy of the well-known Sparrowe family, whence arose the alternative appellation of "Sparrowe's House." An old tradition, representing the fugitive Charles as having hid here after the debacle at Worcester, obtained such credence as to be embodied in a romantic novel called *A King's Ransom*. Although the legend has been discounted in so far as the Stuart himself is concerned, it is only fair to state that Mr. Allan Fea believes that Jane Lane and her brother may have visited the house during their journey to the East Coast and France. Miniatures of the heroine and the king she saved have certainly come down in the Sparrowe family.

My grandfather, who came of Suffolk stock, owned two oval portraits of ladies, *circa* Charles I., once the property of the Sparrowes; but a more definite relic was unearthed a few years since whilst turning over a mass of old documents which had long lumbered up a safe. Amongst them was a mortgage between Robert Lymber, of Ipswich, merchant, and Robert Sparrowe, of the same, gent., dated 31st July, in the 22nd year of "our soueraigne Lord James (I.)." Provision is made therein for payments to take place "att or in the now mansion house of the said Robte. Sparrowe, situate in the parrishe of St. Lawrence in Ipswich."—CRITICUS.

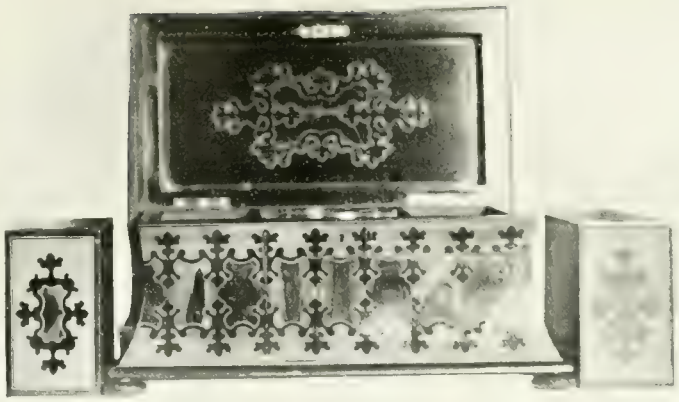
Old Tunbridge Ware

THE popular form of Tunbridge Ware is so well known that it is hardly necessary to describe it. Briefly it consists of a veneer or inlay composed of a very large number of small cubes of different coloured wood, generally arranged in conventional patterns, similar to mosaic, and imposed on the wood of stamp, glove and nicknack boxes, penholders, etc. This veneer is made by gluing long, thin rectangular strips of coloured wood into the desired pattern, forming a block of 12 to 18 inches deep. Then a very large number of thin layers are sliced off this block, each, of course, showing the same pattern, and these slices are used for the veneering of the articles.

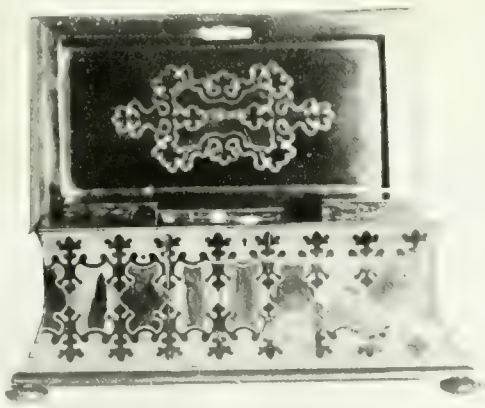
Though the original industry is two hundred years old, modern times have brought into gradual use machinery which does much that in former days was done by hand, with the consequence that the output is far too large to give the ware any value to collectors, admitting that its manufacture, nowadays, requires highly skilled workers.

But there is one kind of Tunbridge Ware to which collectors and connoisseurs might wisely turn their

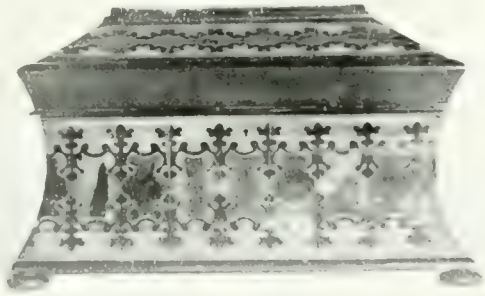
attention, viz., Old Tunbridge Ware. It is a ware with a history. The making of it has been carried on in one family for five generations. A member of this family named Russell (grandfather of three ladies—the Misses Wise—now living in the town) invented a machine by which he could make articles of fine design and finish in marqueterie style. He was the only man who did this, and after his death, some sixty years ago, no more was made. The articles he manufactured were not relatively many, owing to the great skill and labour required and the fine finish which Russell put into his work. He lived for it in a quite old-world fashion, rather than to grow rich out of it. Russell made an exhibition piece of this ware for the Great Exhibition of 1851; and another for an American Exhibition, but declined a further order owing to the great time and labour involved. For the old Duchess of Kent he also made a reading stand, which Queen Victoria used when a girl, and several pieces for the French royal family. For his work he used the furze from Tunbridge Wells Common, and the gardeners at the big houses round used to bring him any cuttings of wood which showed fine colour or grain pattern. The process of polishing was long and tedious, but a most beautiful article resulted from all this labour. There can be no mistaking pieces of this marqueterie-pattern Tunbridge Ware as made by Russell, for the perfection of the workmanship is its trade-mark. The other day a tea-caddy, as we should call it, was bought for eight guineas by Mrs. Wise, of Tunbridge Wells, Mr. Russell's daughter. But dealers too are beginning to buy up any pieces they can find of this particular species of Tunbridge Ware, and prices are likely to rise. The machine invented by Russell seems to have been a table with a steel top through which came a very fine saw worked by a treadle. The patterns were made of ox-bone, being the only bones from which big enough slips could be made out of which to cut the required patterns. These were then laid on the various pieces of wood and marked on them in pencil. Then the fine saw had very carefully to be fitted into its place, a thin varnish being used for polishing. In the cases of boxes where the sides were covered, this curve was made not by cutting out a thick piece of wood to the shape, but by carefully bending the wood with hot damp cloths.—C. C.



TUNBRIDGE WARE TEA-CADDY, SHOWING CANISTERS



TEA-CADDY (OPEN)



TEA-CADDY (CLOSED)

NOTES AND QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 341).

SIR,—The owner of this oil-painting is anxious to know whom it represents. It came to him from Mexico, I believe. There were, originally, other figures in the background, which has been darkened in order to emphasise the form of the person represented. Its owner surmises that it was taken, or cut, out of some large painting. Its colouring is subtle and attractive, in low tones.—(Mrs.) EVA S. FÉNYES (California).

UNIDENTIFIED PORTRAIT (No. 342).

SIR,—We should be obliged if any of your readers could identify the subject of this portrait. It measures 27 in. by 22 in., and appears to date from the last quarter of the seventeenth century. The style resembles that of Kneller.—A. M. CLAXTON & SON.

UNIDENTIFIED PAINTING (No. 335), June, 1920.

SIR,—I have pleasure in telling you that your painting is a copy, and that the original is in the St. Luke Gallery in Rome. The painting is from the hand of the famous Dutch painter, Antony van Dyck (1599–1641), and is called *The Holy Family*.—W. J. DE GRAAF (Rotterdam).

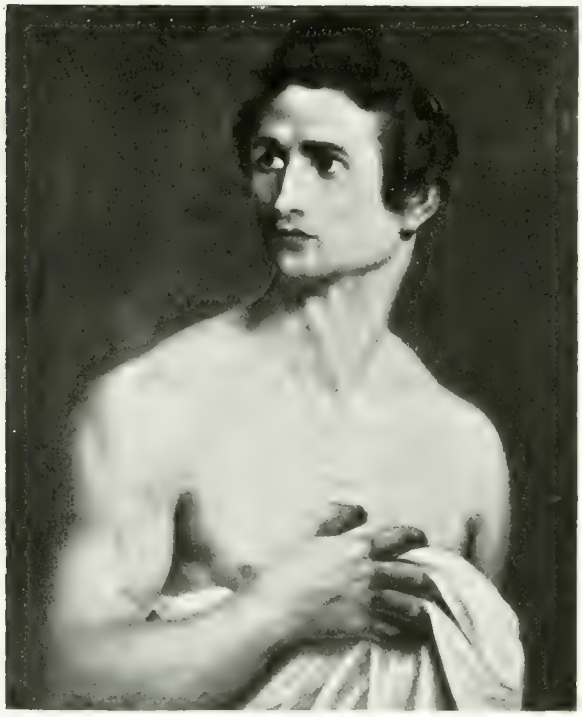
UNIDENTIFIED PORTRAIT (No. 337), June, 1920.

SIR,—I presume the portrait is of Prince Maurits of Orange, who was born in 1567 (ætatis 42 years old, anno 1609). He was a son of William of Orange (the Silent), and Stadtholder, as his father, of the United Provinces. I regret very much I cannot tell you the name of the painter. Apply to Dr. W. Martin, Director of the Museum, Mauritshuis, in the Hague.—W. J. DE GRAAF (Rotterdam).

[In the Museum Boymans at Rotterdam there is also a portrait of Prince Maurits, painted by "van Mierevelt." The Prince wears a cuirass, which was presented him by the States General after the battle of Nieuwpoort. Perhaps Mr. Schmidt Degener, Director of the Museum, could tell you more about it.—W. J. DE GRAAF.]

UNIDENTIFIED PORTRAIT (No. 337), June, 1920.

SIR,—The person represented is Prince Maurice of Orange-Nassau, Stadtholder of Holland, who lived from 1567 till 1625. The artist is the Dutch painter, M. Jzn. Mierevelt, 1567–1641 (worked at the Hague, Delft and Utrecht). Portraits of Prince Maurice by this artist, and copies (mostly done by his pupils) after these, are very numerous. From notes in my possession, I see that there are, or have been, many portraits of Prince Maurice in English collections. I quote:—Duke of Portland (Welbeck Abbey), ascribed to M. Jzn. M.; Coll. Bernal, London, sold March 5th, 1855 (four portraits); Earl of Cowper, Panshanger, copy after M. J. M.; Hampton Court (by M.?); Duke of Buccleuch, Dalkeith Palace, near Edinburgh (by M.?); Marquess of Lothian, Newbattle Abbey, near Edinburgh (by M.?); Earl of Clarendon, The Grove (by M.?); Sir Charles Robinson, London (by M.?); Earl of Cowper, Panshanger (by M.?).—JONKH. VAN KINSCHOT (Leiden).



(341) UNIDENTIFIED PAINTING

(342) UNIDENTIFIED PORTRAIT

CHARLES I., KING OF ENGLAND

BY W. J. DELFF

AFTER DANIEL MYTENS

The CONNOISSEUR

IN THE SALE ROOM

Pictures and Drawings

MARKED depreciations in the value of certain important canvases were observed when the late Asher Wertheimer's remaining stock was offered at Christie's on June 18th. The large portrait by Reynolds of *Lady Blake as "Juno,"* which fetched 5,000 gns. in 1912, went for as little as £1,050. This canvas, which measures 93½ × 57½ in., was exhibited in the Academy of 1769. Another Reynolds, a likeness of *Charles William, Lord Milsington, afterwards third Earl of Portmore, when a boy*, 29 × 24½ in., suffered a less depreciation, realising £1,365, as against the 1,950 gns. paid for it in 1913. Lawrence's *Portrait of Mrs. Baring and two children*, 78 × 78 in., which was worth 8,000 gns. in 1911, now fell for £3,255. His *Miss Capel, afterwards Lady Carrington*, 34½ × 26½ in., made £2,310. The portrait by G. Romney of *Mrs. Baldwin*, 29½ × 24 in., which secured 3,100 gns. at the Jardine sale of 1917, was reduced to £1,995; whilst Nattier's *Mme. Victoire*, 32½ × 38½ in., had to set off £997 10s. against the 2,100 gns. bid for it in the Murray-Scott dispersal, 1913. As a perusal of these pages will show, a large number of Raeburns came on the market, one of which at least had not maintained its former monetary standard—*Mrs. Andrew Wood*, 29½ × 24 in., £851 (3,200 gns. 1911). Beechey's *Mrs. Hall, wife of Richard Hall, of Copped Hall, Totteridge*, 1812, 35½ × 27½ in., had only £241 10s. to place against its 1,020 gns. of seven years ago. With the exception of Russell's pastel, *The Favourite Rabbit*, 18½ × 23½ in., £525, the remaining items of interest were all in oils. One of the first of the latter to arouse competition was *The Meeting of Isaac and Rebecca*, by C. Fabritius, 56½ × 70 in., on which the hammer descended at £1,522 10s. Shortly afterwards, *The Outskirts of a Wood*, by M. Hobbema, 42 × 58 in., fetched £1,155. A pair of portraits by P. Moreelse of a *Gentleman* and a *Lady*, signed with initials and dated 1625, 48 × 38 in., secured £1,890; and portraits of *A Young Man*, by Parmigiano, panel, 42 × 32½ in., £315; *Mrs. Andrew Wood*, 29½ × 24 in., and *Sir Philip Ainslie* (after Reynolds), 91 × 58½ in., both by Raeburn, £851 and £609 respectively; of *Charles, 2nd Earl of Portmore*, by Sir J. Reynolds, 29½ × 24½ in., £315; of the *Rev. Laurence Sterne*, by the same, 29½ × 24½ in., £546; of *Master Henry Vansittart*, by the same, oval, 28 × 23½ in., £241 10s., and of *John Vansittart*, by the same, 29½ × 24½ in., £73 10s. G. Romney's likeness of *George Talbot Hatley Foote*, 29 × 24½ in., £420, was followed by Zoffany's portrait of *Thos. Gainsborough, R.A.*, which went for £220 10s. Other prices were £336 for G. Morland's *Shipwreck on the Isle of Wight*, 57½ × 79 in.; £945 for A. Van Ostade's panel, *Interior of a Tavern*, signed and dated 1661, 10½ × 9 in.; £315 for F. Snyders' *Larder Scene*, 65 × 99 in.; and £546 for A. Van de Velde's *Shady Pastures*, signed and dated 1661, 20 × 16½ in. Two more items, from different sources, which came up on the same day, may be briefly noted:—*William Jennens Peareth, when a youth*, by Hoppner, 29¾ × 24¾ in., £997 10s.; and *Francis Seymour Conway, 1st Marquess of Hertford*, by Gainsborough-Dupont, 50½ × 40 in., £283 10s.

Eleven Venetian views by Canaletto were placed on the market by the Duke of Leeds, and were disposed of at Christie's on June 11th for £7,717. The highest individual figure was £3,885, bid for a pair of *The Marriage of the Adriatic* and *A Regatta at Venice on March 4, 1709*, 48½ × 71½ in. Turning to the drawings, the late Holbrook Gaskell's collection embodied *Harvesting in the Highlands*, by Sir E. Landseer, 32½ × 68½ in., £966; *Pembroke Castle*, by Turner ("England and Wales" Series), 11½ × 17 in., £1,522 10s.; and *Bolton Abbey*, by P. de Wint, 30 × 40½ in., £1,365. His pictures included several choice canvases, of which the following may be selected for record:—*View on the Grand Canal, Venice*, by R. P. Bonington, 28½ × 39½ in., £1,260; *On the Stour*, by J. Constable, 54 × 46 in., £1,995; *Caer Cennen Castle, S. Wales*, by D. Cox, 1844, 37 × 30½ in., £1,890; *John Taylor, Esq.*, by T. Gainsborough, oval, 29 × 24 in., £4,095; *Mrs. Huskisson*, by J. Hoppner, 29½ × 24½ in., £592; *Countess Felicia Regina Novosielska, a great friend of the artist*, by Angelica Kauffman, 1791, 49 × 39½ in., £1,312 10s.; *Elizabeth, wife of Nicholas de la Cherois Crommelin*, 71 × 55½ in., by Lawrence, £3,150; *Mrs. Hands and her son*, by the same, 50 × 40 in., £273 10s.; *The Bird's Nest (Miss Worsley)*, by Millais, 1887, 37½ × 31¾ in., £945; *View near Tunbridge Wells*, by P. Nasmyth, 28 × 39 in., £1,050; *Carisbrooke Castle*, by the same, 27 × 35½ in., £945; *Eugene Aram and the Scholar*, by Pettie, 36 × 51½ in., £630; *Mrs. William Graham*, by Raeburn, 29¼ × 24¼ in., £1,155; *The Misses Horneck*, by Reynolds, 26½ × 22½ in., £1,627 10s.; and *Loch Fyne and Inverary Castle*, by Turner, 16¼ × 23½ in., £1,155. A panel by Turner of *Old Margate Pier*, 10½ × 15¾ in., made £2,100, and another by Stark, of a *Landscape near Norwich*, 11½ × 15½ in., £231. Mention of the miscellaneous properties which succeeded these on the easel must be condensed to a bare mention of three pastels by Russell, their aggregated value amounting to £861; and to such pictures as Raeburn's *Dr. John Playfair*, 48½ × 39½ in., £714; his *Dr. Benjamin Bell*, 35 × 27½ in.; to his *George Bell, M.D.*, 29½ × 24½ in., £399; to his *James Hamilton, M.D.*, 29½ × 24½ in., £294; to Gainsborough's *Miss Anna Gisborne*, 29½ × 24½ in., £399; to T. Hudson's pair of *William Boyfield, of Dedham*, and *Penelope, his wife*, 49½ × 38½ in., £430; and to F. Cotes's *Portrait of a Gentleman*, 29 × 24½ in., £483. Mr. G. W. Murray's *Portrait of The Hon. Henry Erskine*, 48 × 39 in., secured £577 10s.; whilst his *Lord Erskine*, from the brush of Prince Hoare, 29½ × 24½ in., went for £273. Captain Alston Roberts-West's painting of *Heraclitus and Democritus*, by

Rembrandt, 43 × 54½ in., netted £5,040. To the already lengthy list of Raeburns sold during June must be added two belonging to Sir W. Gordon Cumming:—*Eliza Maria, Lady Gordon Cumming*, 1817 ("the handsomest female picture I have yet painted"), 33½ × 26 in., £1,470; and *Henry Mackenzie* "*the Northern Addison*," 29½ × 24½ in., £378. From another property, a panel by Jan Steen of *A Rustic Feast*, 17 × 26½ in., fetched £966.

On other occasions a picture of a *Ruined Archway with figures on horseback*, by H. Robert, 28½ × 33½ in., made £840 at King Street; and drawings by Turner, *Whitehaven*, 12 × 18 in., £787 10s., and *Ehrenbreitstein*, 11¾ × 18 in., £1,207 10s.; and by P. de Wint, *Cookham*, 14½ × 29 in., £283 10s.; *On the Thames*, 14½ × 29 in., £357, and *River Scene*, 10½ × 9¾ in., £173 5s. The third portion of the Viscountess Wolseley's collection, which comprised pictures, was offered by Puttick and Simpson on June 16th. It was followed by some works by Henry Moore, emanating from the property of his daughter, Mrs. J. Linton Boyle. *A Calm at Sea*, 36 × 54 in., made £136 10s., and *The Shore at Scheveningen*, water-colour, 23½ × 39 in., £99 15s. Robinson, Harding and Fisher sold a panel, *Take Care of Baby*, 18½ × 15½ in., for £283 10s.; *A River Scene*, by W. Muller, for £120 15s.; and *Horses at a Pond*, by J. Veyvassat, for £105, at Willis's Rooms. Foster, of Pall Mall, obtained 120 gns. for a *View on the Thames*, by S. Scott, 14 × 40 in.; 220 gns. for *A Convivial Party*, Flemish school, panel, 33 × 47 in.; 82 gns. for *A Coast Scene*, by Van Goyen, panel, 15½ × 25 in.; and 72 gns. for *A Vase of Flowers*, by A. A. Süchtelen, signed and dated 1675, 25 × 20 in. When auctioning the pictures at Ravensworth Castle, Gateshead, Messrs. Anderson and Garland received a bid of £10,500 for *The Baptism of the Eunuch*, by Rembrandt.

Coins, Medals, etc.

NUMEROUS attractive lots have passed through Messrs. Glendining's hands lately. During June, a gold medallion of Catherine II. of Russia, by Leberecht (7 oz. 12 dwts.), netted £50; a William III. 5-guinea piece, 1699, edge UNDECIMO, £11; an officer's gold medal for Talavera, 1809 (Lt.-Col. Duckworth, who fell at Albuera), £64; a silver medal for the defence of Gibraltar, 1783, £5; Military General Service Medal, one bar—Corunna, £9; Naval ditto, one bar—Eurotas, 25th February, 1814, £9 10s.; and Army of India, one bar—Nagpore, £11. An English 18th-century lead figure of Pomona, 48 in. high, on stone pedestal, realised £126 at Christie's.

Glass

MESSRS. SOTHEBY continue to obtain excellent prices for old glass. £170 was bid for a rare Jacobite glass (6 in. high), engraved with a portrait of Prince Charles Edward Stuart, similar to one described by Hartshorne (p. 360) in regard to emblems, but with a different stem and twist. Two other examples of like character made £175 and £100 respectively, yet another, similar but slightly smaller, brought in £175; but as much as £200 was given for a drawn glass, 7 in. high, with a double air-twist stem and bell bowl, engraved with the rose, oak leaf, and "Reddite Cujus est Cuique Suum," which is a hitherto unrecorded inscription.

Furniture

MESSRS. PUTTICK AND SIMPSON dispersed the second portion of the Dowager Viscountess Wolseley's collection on June 4th. It was marked by the preponderance of walnut furniture of the William and Mary period, some of the pieces having been illustrated in Macquoid's *English Furniture*. The chest of five drawers illustrated therein (p. 211) netted £81 18s.; and the bookcase, 69 in. wide, 94 in. high, also illustrated, £231. A beautiful tall clock by Richard Colston, in marqueterie case, surmounted by a figure of Hercules, 106 in. high, fell for £94 10s.; a marqueterie chest of four drawers, 36½ in. wide, £87 16s.; and a corner cupboard, with doors having shaped glass panels, 45 in. wide, £115 10s. A walnut table, Dutch, 17th century, 66 in. wide, realised £136 10s.; and a pair of William and Mary oak chairs, £94 10s. Charles II. furniture included a marqueterie table figured by Macquoid (*Age of Walnut*, p. 39), £44 2s.; a walnut marqueterie table, 34½ in. wide, £89 5s.; and marqueterie chests of five drawers, £52 10s. and £65 2s. apiece; whilst on June 12th, an old English mirror in the style of Daniel Marot, 77 × 48 in., totalled £210.

A Charles II. day-bed of unusually fine design, 6 ft. long, made £195 at Sotheby's. At Robinson, Harding and Fisher's, a Louis XV. small parqueterie commode, said to have belonged to Marie Antoinette, fell for 295 gns.; and a pair of Louis XV. inlaid tulip and rosewood encoigneurs, stamped "A. P. Jacob," 280 gns. A successful sale at Denham Place, Bucks., when a pair of Adam console tables and mirrors fetched £1,092; an early 18th-century pier-glass, £687 15s.; a set of 12 Charles II. chairs, £336; walnut suites of Jacobean (5 pieces), £483, and a William and Mary period (5 pieces), £1,102 10s., was held by Messrs. Knight, Frank and Rutley, in conjunction with Messrs. Buckland and Sons; whilst the former firm dispersed the contents of Paxton Park, St. Neots, and West House, Campden Hill, to good advantage.

Chippendale mahogany has been fetching £726 for a dining table, 16 ft. long, and £525 for six chairs on cabriole legs, at Christie's; whilst in June the Duke of Leeds' fine suite of green walnut, comprising a dozen pieces, netted £3,045; a pair of William III. walnut armchairs (Macquoid, ii., p. 113), £819; a suite of walnut furniture (*ib.*, pp. 75, 114), £2,835; and two settees (*ib.*, Plate VI. and p. 76), £1,806 and £1,596. A day-bed, en suite with the last mentioned, made £1,869; a Queen Anne red lacquer cabinet, £2,331; and six X-shaped chairs, lacquered red and gold, £1,680. French furniture provided food for contest in the late Edwin Arnold's collection. A Louis XVI. commode, 58 in. wide, stamped "J. H. Riesener," from the Garde Meuble, Fontainebleau, secured £4,515; a pair of bronze candelabra of the same reign, designed after Falconet, 23 in. high, from the Demidoff collection, £1,029; a Louis XV. marqueterie table, £1,837 10s.;

and a Louis XVI. upright marqueterie secretaire, 37 in. wide, £3,479. French furniture also figured in the Asher Wertheimer sale, and a bronze seated figure of a *Boy with a Birdcage*, by Pigalle, 19 in. high, totalled £682 10s.

Several interesting lots of tapestry have also been offered at various times during the last few months. We have only space to mention a set of Beauvais furniture covering, early 18th century (22 pieces), £3,360; and seven Brussels panels, signed "J. Van der Borght" and "G.P.," early 17th century, all about 9 ft. high, £2,415.

Pottery and Porcelain

A MIXED collection of ceramics that resolved itself into interesting factors at Puttick & Simpson's on June 11th included a Yung Chêng plate with ruby back, 8¼ in. diam., £31 10s.; a Chinese porcelain bowl with pierced cover, 6½ in. high, £30 9s.; a pair of old Worcester oviform vases, square mark, 5 in. high, £43 1s.; and a pair of Chelsea vases, gold anchor mark, 6 in. high, with French covers, £52 10s. Mr. H. D. Ellis's diamond-shaped slip-ware teapot, inscribed "Ralph-Toft, 1689," 3¾ in. high, 3⅛ in. square, realised £35 at Sotheby's on the same day. A few choice pieces were included in the late Edward Arnold's collection at Christie's on the 8th. Dresden groups were fetching from £399 for a lady seated with a pug-dog in her lap, at a tea-table, with a negro page by her, 6 in. high, to £44 2s. for a group of three figures beneath a tree, 6½ in. high. Of the Sèvres, an évantail jardinière and stand, by Michaud, 1760, made £504; a cabaret by Mutel, 1758, £840; six egg-cups, £315; five plates, £420; a pair of candlesticks, £168; and a biscuit figure of Cupid, *Garde à vous*, inscribed "Omnia Vincet Amor," 1760, £421.

On the 10th, the Duke of Leeds' Sèvres écuelle, cover and stand, painted with Teniers subjects in panels, by Viellard, 1759, fell for £1,522 10s. On another date, a pair of Kien-Lung mandarin jars and covers, 52 in. high, were knocked down at £861.

Books

THE small though choice collection of Persian and Indo-Persian miniatures and MSS. formed by Monsieur Claude Anet, which appeared at Messrs. Sotheby's rooms on June 4th, scarcely aroused the interest anticipated. In fact, during the greater part of the sale the prices were exceptionally low. Of the 70 lots in the catalogue, none in the first fifty exceeded £10, most of the lots consisting of miniatures from 15th, 16th and 17th-century MSS. The MSS., however, sold well, the chief being *Khosrau-Delhavi* (725 A.H.) *Qiran-i-Sadain* (the conjunction of the two planets of Happiness; that is to say, of Jupiter and Venus), dated 921 A.H. (1515 A.D.), made £1,550; *Divan*, by Hafiz, with 73 quatrains of the *Rubaiyat* by Omar Khayyam in the margin, embossed morocco binding, 73 leaves, two full pages of decoration (sarlows), seven miniatures, copied in Herat, by Sultan Mohamed Nour, in 930 A.H. (1524 A.D.), realised £700; *Tohfet-el-Rhrar of Djami, imitating Makhzen el Assar of Nizami*, 962 A.H. (beginning from 26th November, 1554), school of the Sultan Mohamed, with 64 decorated pages, two pages of sarlows and three miniatures, binding of contemp. gilt gauffered leather, 250 mm. by 190 mm., copied by Mir. Hossein el Hosseini, Imperial Copyist who is considered to be equal to Mir. Ali), fetched £600; *Three Poems of Hatifi*, remarkable for twelve fine pages of full decorations (sarlows)—it includes besides seven miniatures—copied by Pir Ali Djami in beautiful nastaliq, 930 A.H. (1524 A.D.), fell for £150; and the same sum was given for *Complete Works of Fozouli of Bagdad*, the Turkish poet. The total amount of the sale was £4,029.

The following week at the same sale-room was held a two days' sale of autograph letters and documents and some printed books, a total of £5,832 being realised. The autograph letters, which were from various properties, were not on the whole particularly notable in character, the highest prices being obtained for a MS. on 4 pp. 4to, by Robert Burns, "Wilt Thou be My Dearie?" Tune, "Sutor's Dochter," consisting of two verses of nine lines each. Song—an English one to the tune of "Roy's Wife,"—two verses and a chorus of four lines each. English song to the tune, "My Joe Janet"—four verses, eight lines each—which realised £255. Another Burns item, a fine A.L.S., 3 pp. folio, Wedn. eve. n.y., addressed to Mr. J. Johnson, engraver, made £132; while an A.L.S., ½ p. folio, from Mary Queen of Scots to the King of France, fell to a bid of £220. Mary Queen of Scots was detained at Sheffield from Nov. 28th, 1570, to Sept. 3rd, 1583, and the above letter was possibly written after the Ridolfi plot in 1572. For a letter of Abraham Lincoln, the property of the Duchess of St. Albans, an extremely interesting auto MS., £120 was realised.

Among the printed books sold, mention must be made of *Horae, Heures de Notre Dame*, illuminated MS. on vellum (French, 15th century), £103; *The Life of a Sportsman*, by "Nimrod" (C. J. Apperley), first edition, with coloured plates by Alken, four plates mounted, in orig. blue cloth, g.e. (slightly frayed), 1842, £93; Lord Lilford's *Birds of the British Islands*, second ed., 7 vols., over 400 col. plates, green mor., 1891–7, £62; *Kate Greenaway Almanacks*, 1883 to 1894, and the *Almanack and Diary 1897*, together 14 vols., presentation copies inscribed by the artist, and with an original pen-and-ink sketch on half title of vol. for 1897, original covers enclosed in a cardboard box, £50. The almanacks began in 1883 and ended in 1895. The *Almanack and Diary 1897* was issued in a different form by another publisher. This last lot was followed by a series of *Kate Greenaway Almanacks*, the property of the Countess of Mayo, the series, catalogued in six lots, producing £215.

On the second day of the sale keen bidding was aroused by a collection of over 1,300 political and humorous caricatures by Gillray, Alken, Bunbury, Woodward, the Cruikshanks, Doyle (H. B.), Rowlandson, and others, about 820 uncoloured, lightly attached to thick paper (a few loosely inserted) and bound in 12 vols., half mor., 1747–1831, the final bid being £205; while Alken's

National Sports of Great Britain, first ed., red mor., 1821, made £150. There must also be recorded a copy of *John Gould's Works*, 25 vols., the majority being bound in green mor. extra, £420; (James I.), *The Essays of a Prentice in the Divine Art of Poesie*, first ed., 1584, £235; and a collection of the works of Charles Dickens, mostly first editions, of which the chief were *The Posthumous Papers of the Pickwick Club*, first ed., £58; *Sketches by Boz*, £32; and *A Christmas Carol*, with rare red and green title-page, £36.

Sotheby's held a three days' sale of printed books and a few MSS. commencing on June 16th, and a total just short of £6,000 was realised. Little of interest appeared on the opening day, the highest price being £70 given for a copy of Henry Holland's *Treatise against Witchcraft*, 1590, bound up with other works. On the second day, the bulk of the items offered consisted of books on gardening, many with fine coloured plates. Of these, the chief were Bompland's (Aime) *Description plantes rares cultivees a Malmaison et a Navarre*, large paper, with 64 plates by Redoute, printed in colours, 4 leaves (pp. 49–56), supplied from a small paper copy, some leaves of which are spotted, blue mor., 1813, £56; Furber, Cassteels and Fletcher's *Floral Calendar*, half calf, 1730, £45; Mary Lawrance's *A Collection of Roses from Nature*, large paper, front. and 90 plates printed in colours, boards, 1799, £82; P. J. Redoute's *Les Liliaces*, 8 vols., port. and 486 plates in colours and two extra plates, edition grand papier, half red roan, Paris, 1802–16, £160; P. J. Redoute's *Les Roses*, 3 vols., front. in colours, port. of Redoute and 169 plates of roses in colours, a few leaves slightly spotted, half red mor., large folio, Paris, 1817–24, £165; J. J. Audubon's *Birds of America*, 155 coloured plates only in a portfolio, 1827–30, £100; and Piranesi's works, in 16 vols., £130; *Arabian Nights*, by Sir R. F. Burton, with the supplemental *Nights*, 16 vols., Benares, 1885–8, £44; J. Keats's *Poems*, first ed., 1817, and Leigh Hunt's *The Story of Rimini*, first ed., 1816, in one vol., hf.cf., £146; and R. Ackermann's *Microcosm of London*, 3 vols., with 104 col. plates, half mor., by R. De Coverley, n.d., £44.

Engravings and Etchings

THE print sales at Messrs. Puttick & Simpson's have maintained their accustomed level. A pair of engravings in colours, *Saturday Night* and *Sunday Morning*, by W. Nutter, after W. Bigg, netted £189; whilst a pair, also in colours, of *The Stormy Night* and *Morning after the Storm*, by W. Ward, after Bigg, made £105. *Peace* and *War*, a pair in colours by J. Whessell, after H. Singleton, brought in £68 5s.; whilst a couple of aquatints in colours portraying the engagement between the "Shannon" and the "Chesapeake," by Jeakes, after T. Whitcombe and J. T. Lee respectively, went for £31 10s. and £47 5s.

Etchings sold at Sotheby's included a second state of *A Sunset in Ireland*, by Sir F. Seymour Haden, £104; *Ayr Prison*, by Muirhead Bone, £120; and 11 of Whistler's rare "Venice Set," all signed with the butterfly monogram, £1,730. Méryon was strongly represented. A group was formed of a fourth state of *Le Stryge*, with the two verses, printed on green paper; a third state of *La tour de l'Horlage*, on green paper; a fifth state, before the verses, of *Le Pont-neuf*, on green paper; a fifth state of *Le Pont au Change*, with the open coach, on old paper; and a fourth state, before title and effacement of date, of *L'Abside de Notre Dame*, on yellowish old Dutch paper. These six plates realised a net figure of £900. Another fourth state of the last-named, corresponding to the second state described by Wedmore, on white paper, secured £135. A contrast to these figures was afforded at Christie's during June, when Whistler's *Venice*, the second series of 26 plates, in original portfolio, totalled £3,570. An impression of his *Battersea Bridge* succumbed to a bid of £115 10s. Of Zorn's plates, *Emma Rasmussen* made £168, and *Au Piano* £178 10s.

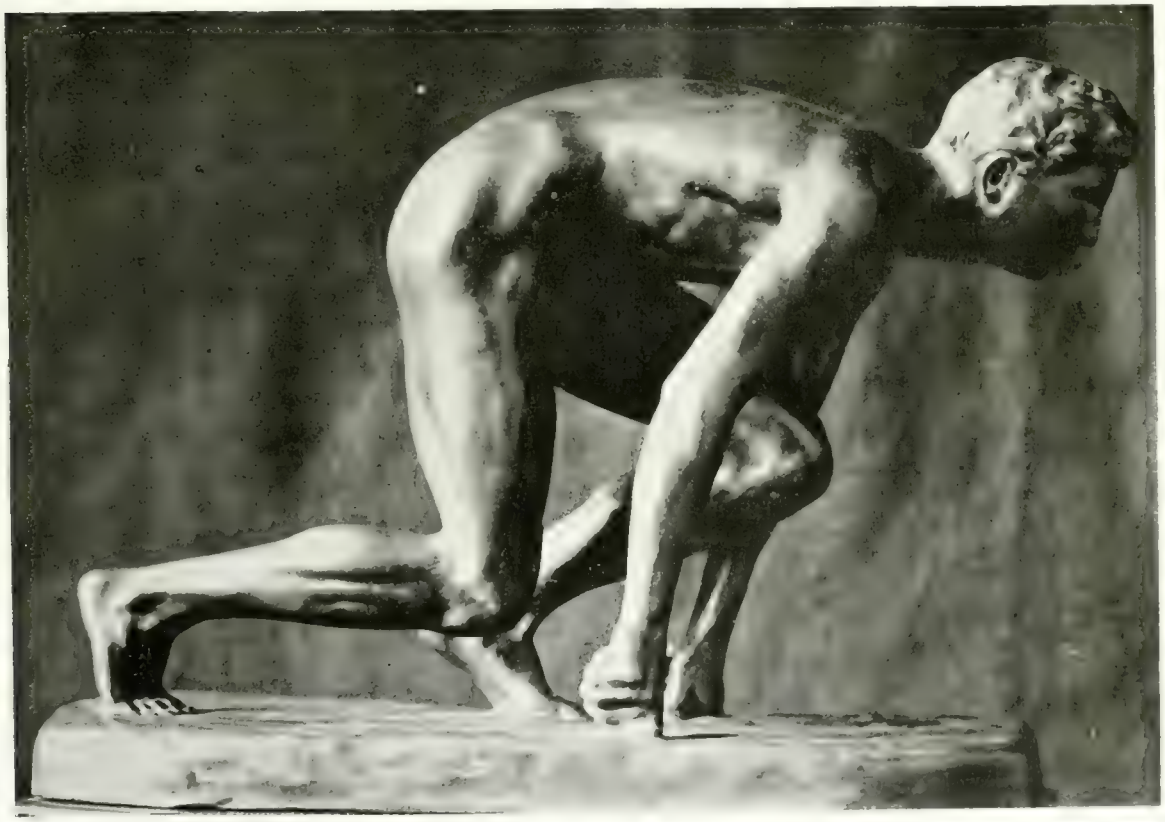
The fine Heseltine collection of engravings was dispersed at Sotheby's during three days in June, realising nearly £6,425. £200 was bid for a nearly complete set of the "E" Series of *Fifty Instructive Prints*, popularly known as *Tarocchi Cards of Mantegna*. A fine early impression, with the border line, of *Mars tormented by Cupid*, by the Master of 1515, realised £70; an early impression of *The Baptism of Christ*, by Girolamo Mocetto, £132; a brilliant early impression of *Adam and Eve*, by Dürer, on paper, with the bull's head watermark, £185; *St. Jerome in his Cell*, by the same, £122; *Melancholia*, by the same, £154; and an extremely fine impression, with a very good margin, of *The Knight and Death*, by the same, £235; and a brilliant *Crucifixion*, by Martin Schongauer, with margin, on paper with the Gothic P watermark, £131. The later sections contained many choice items. A proof before letters, artist's name etched, of *Prince Rupert*, by V. Green, after Rembrandt, secured £135. The highest individual figure bid for one of Turner's *Liber Studiorum* plates was £52 for a rare engraver's proof, with daylight effect, of an *Interior of a Church*. Modern etchings comprised the extremely rare *Dear Aunt Dorothy*, by D. Y. Cameron, £70; a first published state of Haden's *Sunset in Ireland*, £110; a first state on Japanese paper of Méryon's *Le Petit Pont*, £145; and four plates by Zorn, all signed in pencil, of which a first state of *Mme. Georges May*, made £160; a second state of Mme. Olga Bratt, £260; *Mon Modèle et mon Bateau*, £140; and an impression of the only state of *La Guitare au Souvenir*, £90. *Notes*, the series of lithographs by Whistler, in the original wrapper, netted £86.

A collection of close upon 200 engravings by or after Nanteuil was also productive of interest, but cannot be described in detail here. The highest individual price paid was £36 for *Denis Talon, Président au Parlement de Paris*. From another property, a first state of *Louisa, Lady Stormont*, by J. R. Smith, after G. Romney, fell for £120.

THE restoration to Belgium by Germany of twelve panels of the great *Adoration of the Lamb*—the master work of Hubert and Jan van Eyck—carries out in part the policy of "Treasure for Treasure" so consistently advocated in THE CONNOISSEUR during the war. They comprise six panels belonging to the interior of the wings, viz.:—1 *The Angel Singers;* 2 *The Angel Musicians;* (3) *The Knights of Christ;* (4) *The Just Judges;* (5) *The Holy Hermits;* (6) *The Holy Pilgrims;* and six panels belonging to the exterior:—(1) *The Angel Gabriel;* (2) *The Blessed Virgin;* (3) *Saint John the Baptist;* (4) *Saint John the Evangelist;* (5) and (6) *The Donors Jodoc Vyt ana Elizabeth Borluut.* The four central panels of the polyptych are now in the Cathedral of Ghent, and the two panels of *Adam and Eve* in the Brussels Art Gallery. It is the intention of the Belgian Government to re-assemble the panels together, exhibit the complete polyptych for some weeks at Brussels, and then restore it to the Cathedral of St. Bavon, Ghent, for which it was originally painted.

"Treasure for Treasure"

Another important restoration is that of the two wings of the Dirk Bouts polyptych of *The Last Supper.* These each consist of two panels. One pair, representing *Abraham and Melchisedek* and *The Manna in the Wilderness,* was at the Pinacothek at Munich, and the other pair,



THE SPRINTER BY R. TAIT MCKENZIE

of *The Passover* and *Elijah in the Wilderness*, was at Berlin.

In justice to the Germans, it should be explained that none of these treasures was ravished from Belgium during the late war, but were lost to Belgium as an indirect result of earlier invasions. The restorations are part of the compensation awarded to Belgium for the destruction of Belgian works of art by Germans, and are largely the result of the indefatigable efforts of M. Paul Lambotte, Directeur des Beaux Arts at Brussels. During his stay in England he eloquently advocated the recovery of these treasures, as being the most suitable form of compensation that could be awarded Belgium for the destruction of so many of her artistic and historic monuments, and his views were ultimately embodied in the Peace Treaty.

The National Art-Collections Fund

THE sixteenth annual report of the National Art-Collections Fund contains a record of exceptionally good work done, though its directors have been prevented, through lack of income, from taking advantage of many opportunities offered them for securing works of art of national interest at prices much below their market value. Among the examples acquired for national collections either wholly or largely through their instrumentality was the fine Flemish tapestry, dating from the first quarter of the sixteenth century, of *The Seven Deadly Sins*. It appears to have been bought by Cardinal Wolsey in 1521, and hung in the Legate's Chamber at Hampton Court, where other panels belonging to the same series still remain. The tapestry was saved from going to America, and was restored to the old palace at a cost of £6,500, of which the Government contributed half, Sir Alfred Mond £1,744 5s., and the National Art-Collections Fund and several private donors the remainder. Towards the purchase of a "Chinese Buddhist figure," larger than life, executed in wood, probably during the Southern Sung Dynasty (A.D. 1126–1279), the Fund contributed £700, the remainder of the £1,365 required for its acquisition for the British Museum being made up from private subscriptions. The well-known "Newdigate Centre-piece," made by Paul Lamerie in 1743, and one of the finest examples of the great London silversmith extant, was secured for the Victoria and Albert Museum in a similar way, the Fund contributing £500 towards the purchase price of £2,974 13s. 9d. The Fund was also largely instrumental in arranging the purchase of the 102 Blake *Illustrations to the Divine Comedy of Dante* for £9,022 13s., for division among English and Australian museums, contributing substantially towards the purchase on behalf of the National Gallery of British Art, and acting as banker for the various parties interested. Other works acquired directly by the Fund included the following, the names of the Galleries to which they were presented being given in brackets :—

Two books of engravings, *Illustrations to Dante* and *Illustrations to the Book of Job*, and two colour-print illustrations to *The Daughters of Albion*, all by William Blake (National Gallery of British Art).

A silver tetradrachm of the city of Cnidus in Caria, of the third century B.C., bought for £450 (British Museum).

Among the gifts presented through the Fund were the following, with the names of the donors :—

TO THE NATIONAL GALLERY.

Panel, *SS. Fabian and Sebastian*, by Giovani di Paola (1403–1482). In memory of Robert Ross, Esq.

Two panels (part of the altar-piece from Sta. Croce, of which seven others are in the National Gallery), representing two Apostles, by Ugolino da Siena (——?–1339). The Earl of Crawford and Balcarres.

Mosaic, *The Water of Life*, the Roman School, attributed to the twelfth century. Henry Wagner, Esq.

Oil painting on panel, *Landscape*, by Cornelius Vroom (*circa* 1600–1661), signed and dated 1626 ; a fine example of this very rare master. Robert C. Witt, Esq.

THE BRITISH MUSEUM.

Nine drawings of classical landscape compositions by J. F. Van Bloemen (1662–1740?). W. Barclay Squire, Esq.

Drawing study for *Wood Gatherers*, in black chalk, by J. B. C. Corot (1796–1875). Henry Vän den Bergh, Esq.

Drawing, *The Rock and Castle of Seclusion*, 1861, by Richard Dadd (1817 – 1887). Bequeathed by the late Robert Ross, Esq.

A large volume containing 654 drawings, etchings, and photographs of the works of Richard Cockle Lucas (1800–1883), the modeller of the bust called *Flora*, purchased in 1909 for £8,000, as the work of Leonardo da Vinci. Mrs. Harry Milsted.

Drawing, *The Toilet of Salome*, by Aubrey Beardsley. Bequeathed by the late Robert Ross, Esq.

Three bronze Italian medals of the Renaissance, the work of Bertoldo of Florence, Giovani Candida, and Pastorino of Siena, and a *Silver Stater of Elis* (*circa* 400 to 365 B.C.). Henry Vän den Bergh, Esq.

THE VICTORIA AND ALBERT MUSEUM.

White crystalline marble figure of Chandrapracha, and small white marble image of *Nandi*, both Jaipur, nineteenth century. Sir Michael E. Sadler, K.C.S.I., C.B.

Fish slice, of pierced silver, made by Charles Townsend, Dublin, 1771. Philip A. S. Phillips, Esq.

Silver soup ladle, by Laurent Amyot, a French-Canadian of Quebec. Early nineteenth century. E. Alfred Jones, Esq.

Drawing of Bookseller's Shop, by Ilbery Lynch. A. Gatt Ross, Esq.

NATIONAL GALLERY OF BRITISH ART.

Oil painting, *The Pool of London*, 1862, by Matthew White Ridley (1837–1888), purchased for the sum of £120 ; left from the estate of Robert Ross, Esq.

Oil painting, *Glastonbury*, Chapel of St. Joseph of Arimathea, by Samuel Prout (1783–1852). Herbert A. Powell, Esq.

Drawing, *The Meeting of Dante and Beatrice*, by Simeon Solomon (1841–1905). Bequeathed by Robert Ross, Esq.

Bronze *Crucifixion*, by John S. Sargent, R.A. Bequeathed by Robert Ross, Esq.

Water-colour, *Interior of a Barn at Wilmington Priory*, by D. S. MacColl.

LONDON MUSEUM.

Oil painting, *Interior of King Henry VII. Chapel, Westminster*, by Antonio Canale (Canaletto) (1697–1768). Cecil B. Harmsworth, Esq., M.P.

GUILDHALL GALLERY.
Marble bust, *Clyte*, by G. F. Watts, R.A. The Lady Battersea.

MANCHESTER ART GALLERY.
Marble statue, *Atalanta*, by F. Derwent Wood, R.A. Lloyd's Underwriters to the Manchester Art Gallery.

LIBRARY OF SHREWSBURY SCHOOL.
Copy of MS. page in Samuel Butler's handwriting. C. F. Bell, Esq.

INFANT PAN WALL FURNITURE BY R. TAIT McKENZIE

Sculpture by R. Tait McKenzie

THE sculpture of Professor R. Tait McKenzie at the Fine Art Society's Galleries included some of the finest representations of the human figure in violent action that have been seen during recent years. That they were scientifically true may be presumed from the fact that Dr. McKenzie, who is a Canadian by birth and served with the R.A.M.C. during the war, is Professor of Physical Education and of Physio-therapy at the University of Pennsylvania; yet the fact remains that they were ancient Greek in spirit and style, and recalled the smaller works more especially—the best period of Athenean art more than anything that has been shown in London during recent years. Very delightful were a series of statuettes of athletes, modelled with great freedom and vigour, realistic in their treatment, yet achieving fine plastic grace and dignity. Among those which may be specially commended were the clay studies of the *Shot Putter Resting*, the *Discus Thrower*, and the *Jumper Cleaning his Shoe*. A vivid realisation of suspended energy was the bronze statuette of *The Sprinter* waiting to start, with every muscle quivering in tense eagerness for the signal. *Over the Top*, another bronze, showed a group of soldiers setting out for an attack on the enemy; while another fine group was *The Onslaught*, representing a mass of eager, straining figures engaged in the throes of a football scrum. Professor McKenzie also showed some charming busts and reliefs of children, of which the charming head of the *Infant Pan*, with its quaint, unsophisticated expression, was a typical example. There were also a number of well-characterised portrait busts and statues, while photographs of important works executed in England and America showed that he could execute large and striking monumental pieces with a keen sense of plastic feeling and decorative effect. His best efforts, however, were decidedly those in which he emulated the old Greek sculptors in the themes which they made peculiarly their own. In these, unlike Flaxman and Gibson, he did not imitate the classic models so much as reincarnate the spirit in which they were produced, realising the forms and movements of modern athletes with the same discriminating and artistic fidelity to nature that the Greeks applied to the athletes of their own day.

Brussels Art Notes

THE "Salon Triennal de 1920" is taking place in Antwerp this year, from the 5th of June to the 8th of August. Some of the exhibits are very remarkable, and include pictures by Leon Frédéric, Georges Baltus, and Antoine Carte. Later in the month, at the Royal Museum of Antwerp, another artistic ceremony was performed, the opening of a beautiful exhibition of selected works by deceased Belgian artists, mostly of the last century. This exhibition will last till September 26th. It includes celebrated pictures and sculptures lent by the King of the Belgians, several museums, and numerous clubs and private collectors. It summarises the talent of many well-known artists, amongst those represented being Baron Leys, Henri de Braekeleer, Alfred Stevens, and Constantin Meunier. From the historical point of

view, it shows the evolution of Belgian art between 1850 and 1900. The wonderful *Intérieur de la Maison des Brasseurs à Anvers*, by the late Henri de Braekeleer, which fetched 180,000 francs at a recent sale of the collection Marlier, is on view there. The picture has been presented by the purchaser, Mr. G. Caroly, to the Antwerp Gallery. Mr. Caroly is the new chairman of the Société Royale pour l'Encouragement des Beaux-Arts d'Anvers. His splendid generosity is highly appreciated. He has been warmly congratulated by King Albert for his devotion to Belgian art. The sculptor Jules Lagae has presented to the Musée Royale des Beaux-Arts de Belgique in Brussels a bronze copy of his beautiful bust of A. J. Heymans, the celebrated Belgian landscape painter.

The Ministry for Science and Art has initiated a Bill asking from the Belgian legislator that a precious old Italian picture belonging to the Brussels Gallery since nearly a century should be given back to Venice. The picture is part of the ceilings of the "Salle des Dix," in the "Palais de Doges." It is a masterpiece by Paolo Veronese, showing the goddess Juno pouring treasures in the lap of Venice, embodied in the features of a handsome woman. We shall miss sadly our beautiful picture when it will have replaced the copy presently in the Palais des Doges, but it seems fair to make complete once more, and let us hope for ever, the beautiful whole as it has been composed by the great Venetian master.

Painted Furniture

MANY writers have from time to time suggested that pictures should be exhibited anonymously, so that neither critics nor collectors should be biased in their judgments of the works shown by the reputations of the artists who produced them. It has, however, been left to Lady Kinloch to carry this idea into practical effect. In the display she held at 20, Eaton Place, S.W., of the modern painted furniture she has done so much to introduce to the public, a number of pictures were included in the catalogue, of which no clue whatever was given to the identity of their artists. The salient characteristic of all these works was their decorative feeling. Modelled on the Dutch seventeenth-century style, slightly conventionalised, were a series of flower paintings, each of which would have served as a decorative panel in a wall or cabinet. One of the best of them was a small oil painting of flowers, almost tiny enough to be styled a miniature, that had been purchased by H.M. the Queen. The chief components of the display, however, were the pieces of painted furniture, which showed a greater variety of artistic inspiration than in former exhibitions. Some highly effective pieces were decorated with brilliantly coloured flowers on a bright yellow ground, a combination that in unskilful hands might easily have been disastrous, but was so well harmonised that the effect was both exhilarating and artistic. Other pieces, including a large number of beds, were painted with elaborate and crowded floral groups on a dull gold background, producing rich and full-toned colour-schemes that would tell out well against a suitable background. More formal, but even more successful in its arrangement, was a tall four-fold screen, in which long sprays of flowers were set down on buff panels edged with black. Then there were some charming little pieces decorated in the style of Fragonard, and numerous painted wall-hangings of the kind that in former days were employed as substitutes for tapestry, and would now serve as a pleasant relief to the usual papered or painted walls.

Old Sporting Prints

A COLLECTION of old coloured sporting prints, chiefly belonging to the early years of the nineteenth century, were shown with peculiar appropriateness at Messrs. Ackermann's Gallery (175A, New Bond Street), many of the individual plates exhibited having been published by that firm about a century ago. What was especially noteworthy about the collection was the choice quality of the impressions; most of them looked as though they had just emerged from the folios, their colour being as bright and unfaded as the day on which they were issued. Among them there was a complete set of the *Beaufort Hunt*, engraved by Henry Alken, which included, not only the eight original plates, but also the supplementary plate of *Consequences*, and the title-page with the large fox's head, a very rare item. A set of the eight plates of *The Quorn Hunt*, engraved by F. C. Lewis, after Alken, if not quite in such pristine condition, consisted of very choice impressions, and with its portraits of famous hunting men of the early "thirties" made a most interesting series. *The Grand Leicester Steeplechase*, by C. Bentley, after Alken, was another fine set of eight. There was the scarce *Hunting*, after George Morland, engraved by C. Knight and H. Merke, and numerous examples by and after Alken, Sartorius, Pollard, Wolstenholme, Charles Towne, F. C. Turner, W. P. Hodges, and other of the early nineteenth-century sporting artists.

Acquisitions by the London Museum

THE section devoted to relics of the reigning dynasty never fails to attract the attention, whether discriminating or popular, of visitors to the London Museum. Consequently, it is interesting to note the additions made to it lately by their Majesties. Amongst these, some well-made pieces of toy furniture are certain to arouse remark, not only on account of their value as specimens, but also for the sympathetic sidelight thrown by them on the childish days of their original owners. The earliest items are a chair and table, dating from about 1840, which, formerly belonging to the late Queen Victoria, are now loaned to Lancaster House by H.M. the King. The little wardrobe, once the property of the late Duchess of Teck, is English work of *circa* 1870, and marks a further stage in the history of the doll's house. The lender of this, H.M. the Queen, is also the donor, through the keeper, of an elaborate casket of wood, covered with material worked in the style of the seventeenth century. On it appear the figures of their Majesties in their coronation robes, whilst the crowned royal cyphers occur on the lid.

LORD BEAUCHAMP
BY J. M. NATTIER
At Syon House

The CONNOISSEUR

TOY CHAIR AND TABLE, ONCE THE PROPERTY OF QUEEN VICTORIA (LENT BY H.M. THE KING), AND WARDROBE, ONCE IN THE POSSESSION OF THE DUCHESS OF TECK (LENT BY H.M. THE QUEEN), AT THE LONDON MUSEUM

The following items have been presented to the Museum by Mr. P. A. S. Phillips:—A pair of pewter plates, of late eighteenth-century date, engraved with the arms of George IV. when Prince of Wales, and inscribed "Royal Kentish" (Yeomanry); another pair bearing the mark "J. Hitchman, made in London," 1706 and 1716; and a silver-mounted tortoiseshell snuff-box, inset with the medal by J. Croker commemorating the Peace of Utrecht, dated 1713.

Another acquisition consists of a selection of the graceful figures and groups executed at the modern Chelsea pottery by Miss Gwendolen Parnell, a notice of whose work was published in our issue for February, 1920.

Indigenous American Art at the Burlington Fine Arts Club

THE enterprise of the Burlington Fine Arts Club in forming an exhibition of indigenous American art cannot but be appreciated by all who realise that the antiquities and history of the great continent are no more limited to the epic discoveries of European adventurers than are those of the island of Hawaii to the visits and assassination of Captain Cook. In fact, although our present knowledge of the early American civilisations is of the slenderest, the time has arrived when the familiar term of "New World" should be permitted to sink into oblivion. Enthusiasts have not scrupled to assign the origins of the Western arts to remote antiquity, but even the cold light of modern science permits us to seek their commencement "well before 200 B.C."

For purposes of convenience, this survey of the exhibition may be started at the cases reserved for Mexican and Central American products, which, intriguingly primitive in conception as they were, yet bore the stamp of that true archaic spirit to which the archaicism of a section of modern art tenders the sincerest flattery. An important item was Mr. L. C. G. Clarke's mask in mica schist, said to have been excavated in the neighbourhood of Copan, and belonging to the early Maya period, which ceased *circa* A.D. 300, after an ascertainable longevity of more than 500 years. Miss A. Breton contributed an interesting and unusual pottery head from Ixtlan, surmounted

MODERN CHELSEA FIGURES BY MISS GWENDOLEN PARNELL, AT THE LONDON MUSEUM

by a bi-coloured fillet bearing a striking resemblance to a knightly torse; and a decisively modelled head in a feather head-dress, from San Pedro. Two pottery female figures from Michoacan, lent by Lord Cowdray and Mr. Clarke respectively, commanded attention; whilst Dr. A. P. Maudslay's Zapotec vase, formed as an awe-inspiring deity, was technically comparable to the somewhat larger specimen loaned by Prof. Norman Collie. Both of the last-named objects were characterised by the clear-cut, essentially decorative tendencies cultivated by the Mexican craftsmen. Of the smaller objects in pottery, the Pitt-Rivers Museum's little Toltec head was representative of a readily occurring type. (The British Museum owns many like it, whilst the writer chanced to secure a specimen from a Soho stall—which would be hardly the first place wherein to prosecute a search after such relics.) The quasi-Egyptian beard of a seated figure in greenish basalt set the spectator to instituting comparisons between the Nile valley and Honduras, whereas a Guatemalan buff-clay bowl, in addition to a mythological scene, was cut with oval ornaments bearing a strong general resemblance to Egyptian cartouches. Mr. N. Davidson appeared as the owner of a Mexican mask in diorite, of the Toltec or Aztec periods, which was worthy of a place in one of the national institutions. Mr. C. L. Fenton's fragments of an early Maya pottery stand from Guatemala revealed fine decorative style. Mr. Fenton has been fortunate in securing many important objects, not the least of them being the head of a colossal monolithic statue from Copan. Passing over numerous other interesting heads and masks, painted pottery dishes, slightly Ægean by suggestion, from British Honduras, and Mr. Fenton's superb Guatemalan red-ware beaker, painted with a homage scene, the next feature for consideration was the case of gold, most of the contents of which emanated from the Southern Continent. Here, Mr. E. Huth's goblet from the Peruvian littoral was conspicuous. It was ornamented with a sunk design of squares and circles, and has been assigned to the Tiahuanaco II. period, estimated at A.D. 200–800. A fine assortment of Peruvian pottery, including well-preserved and typical examples of the famous modelled and painted Truxillo bottles; a fragment of a pottery censer shaped as a spirited image of the rain-god, from British Honduras; the valuable Oaxcan MS. belonging to Liverpool, and known as the Codex Frejérvary-Mayer; a series of Peruvian textiles, and several articles from North-West America, united to complete a collection which one would wish to see removed in its entirety to swell the already choice display in Bloomsbury. A word must be spared for the instructive catalogue preface compiled by Mr. T. A. Joyce, who contrived to compress a large amount of information within the limited space of a dozen pages.

Etchings and Lithographs by Jean Louis Forain

THE fact that certain of M. Forain's subjects are rather too strong for British palates must not be allowed to mask the qualities which he undoubtedly possesses as an etcher. In the majority of cases he seeks to express himself by employing an irreducible minimum of detail with a success which can only be described as astonishing. The modernity of his taste comes queerly when applied to scriptural subjects; but this, again, is a facet rather than a factor of his mentality. The exhibition of his etchings and lithographs held by Messrs. P. and D. Colnaghi & Co. (144–146, New Bond Street) was so representative as to enable anyone to obtain a complete panorama of M. Forain's achievements in these media. The interesting modelling of *L'Avocat parlant au Prévenu*, the dramatic pathos of *Le Bon Samaritain*, the more carefully studied and Rembrandtesque *Christ aux Outrages*, the sensitively handled *Repos du Modèle*, and the sympathetically treated *Fille-Mère*, were all notable plates; whilst of the lithographs, the trial proof of the *Avocat Invectivé* and *Le Christ Dépouille de Ses Vêtements* merited special attention for originality of conception and forcibility of execution.

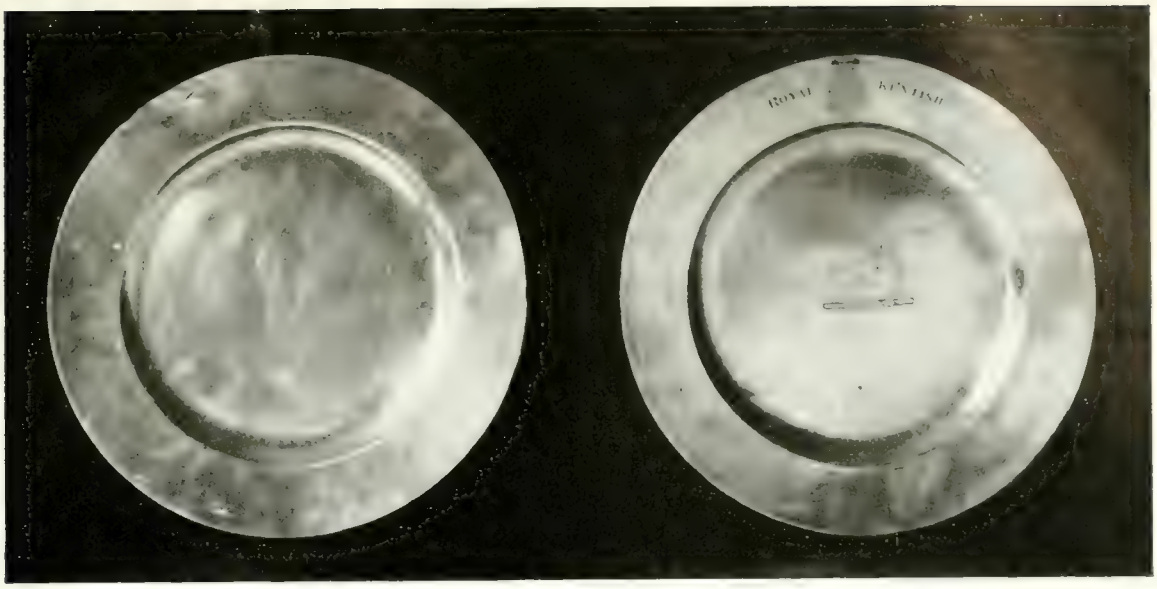
Works by the late A. C. Gow, R.A.

THE superiority of the late Mr. Andrew Gow's water-colours over the works executed by him in the sterner medium was amply demonstrated by the collection exhibited at the Fine Art Society (148, New Bond Street). As an aquarellist, Mr. Gow displayed advanced talent; he possessed a delicate perception and a sensitive touch which may be sought for almost in vain in his more ambitious productions. The drawings gathered together in New Bond Street included what were probably some of his best. *Fossils*—a Georgian collector seated on a rock and examining a find—was an entirely charming little genre study; but of the landscapes pure and simple it must suffice to mention the sketches of a *Windmill—St. Bride*, *The Borghese Gardens—Rome*, and *Swanage—Ballard Down*, by name alone. Several well-known canvases were hung, including *Elijah running before the Chariot of Ahab*, *The Sentinel in the Wood*, *The Children of Charles I. introduced to the Governor of Carisbrooke*, *Before the Ceremony*, and what was also the pick of them, *Gentlemen of the Road*.

Two New Galleries

THE limitations of the Royal Academy in its present constitution has resulted in a ready demand for fresh space wherein to expose the wares of the unelect. Several new galleries have sprung into being during the last year or two, the latest ventures being both within a stone's-throw of New Bond Street. The "Dorien Leigh" Galleries (8, Bruton Street) inaugurated their career with "theatrical suggestions" by Mr. Edward Gordon Craig, in the form of 25 etchings, 17 of which were first exhibited twelve years ago, and silhouette woodcuts of marionettes, which, since some of them delineated nearly nude figures, could scarcely be accepted as designs for costume throughout. All the etchings bore the impress of Mr. Craig's imaginative originality. They were mainly compositions of cubular pillars, the adroit placing of which suggested grandeur and immensity.

Up to the present, the Independent Gallery (7A, Grafton Street) has had little opportunity to justify its



TWO PEWTER PLATES, INSCRIBED "ROYAL KENTISH" (YEOMANRY) IN THE LONDON MUSEUM

title, but its opening shows confessed a strong partiality for advanced art. The first comprised a heterogeneous assortment of French work—heterogeneous in that it contained a meagre leavening of drawings by Ingres and one or two other immortals. The second confined itself to displaying Mr. Roger Fry's experiments with brush and crayon. Some of his portraits, notably those of *Mrs. P.* and *N. H.*, attained a crude forcibility.

The Macrae Gallery

THE Macrae Gallery (95, Regent Street) gave itself up to placing a collection of Miss Constance Lane's water-colours before the public. Miss Lane's style is of a simple kind, and she appears to eschew any propensity which might serve to mar the simplicity of her technique. Her sketching tours have led her steps into many parts of England and Wales, and she has taken the opportunity to record also her impressions of a period passed in India. Generally speaking, the Indian sketches were the most interesting. Her study of the *Wood Market—Quetta*, conveyed an excellent suggestion of the picturesqueness of the scene.

Lithographs by John Copley and Ethel Gabain

A JOINT exhibition of lithographs, comprising impressions from nearly ninety stones, was held at Messrs. P. and D. Colnaghi's Gallery (144-146, New Bond Street) by Mr. and Mrs. John Copley, the latter being best known to the art world under her maiden name of Ethel Gabain. Their styles, although

TWO PEWTER PLATES, DATED 1706 AND 1710 IN THE LONDON MUSEUM

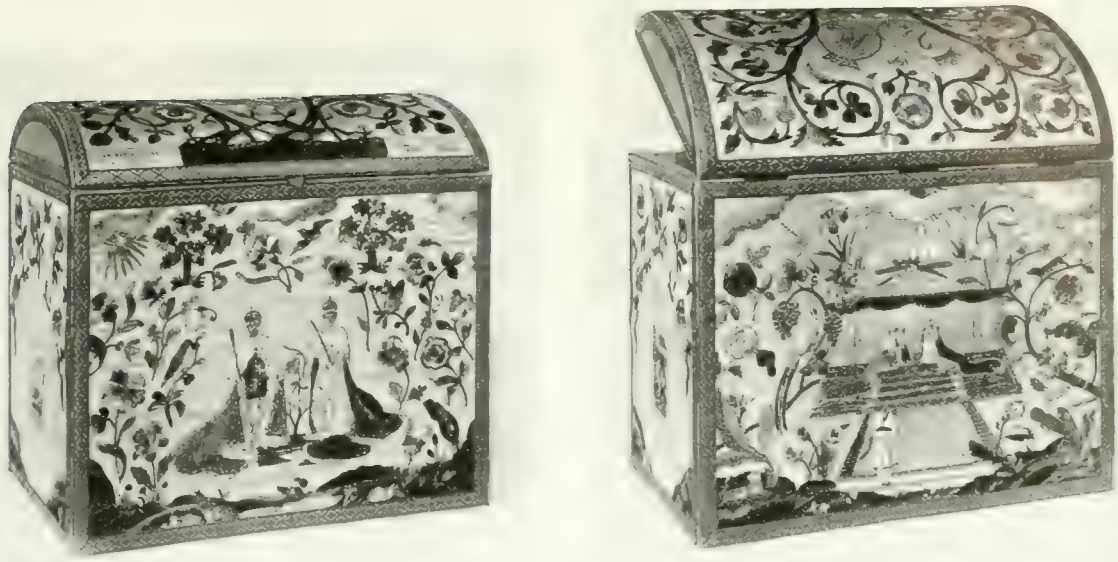
doubtless stimulated by mutual emulation and endeavour, have remained subtly distinct, so that the spectator is never offended by the lapse from origination which sometimes occurs when husband and wife practise the same form of art. Miss Gabain's manner is that of a sympathetic observer, whose energies are directed for the most part towards the exploitation of a sensitive type of genre. Mr. Copley's method is more forcible; he delights in the dramatisation of his own sturdy fancies, but his capacity for drawing is, perhaps, somewhat less universally assured than that of Miss Gabain. The second state of the *Sogno di Madonna*, arresting as it may be, offends the eye on this account. Fortunately, the *Sogno* belongs to a minority, since, when he restrains his emotions sufficiently in order to allow his powers proper scope, Mr. Copley presents us with such masterly compositions as the passionate little *Maschio e Bambino*, the breezy tree-study called *The Olive-Pruner*, *Culla*, and the vigorous street scene *Hammers*, with its apt suggestion of rhythmical motion. On the other hand, Miss Gabain's art is better suited to close inspection than it is capable of distant survey. She is a rare, without being in any sense an insistent, draughtswoman; she handles her subjects with a subtle delicacy which is only attainable by a proficient engraver. It is impossible to enlarge upon the individual qualities of her contributions to the exhibition, any more than it is possible to do justice to Mr. Copley in the space at command. Therefore, when mention is made of the touching study, under the title of *La Lamp Eteinte*, of a weeping bride, the pensive scene called *The Striped Petticoat*, or *A La Belle Etoile*—Pierrot and Columbine asleep on the pavement, their backs to a railing—it must be understood that they are but selected from others of equal merit. At the same time, it will not do to ignore the single large landscape exhibited here by Miss Gabain, the spacious and atmospheric *Aux Bords de la Seine*, which could hardly have failed to please the great French master of landscape, Corot.

Etchings and Lithographs by W. A. Narbeth

ALTHOUGH it is obviously too early to assess his full value in regard to contemporary etching, we venture to prophesy that Mr. W. A. Narbeth will one day be reckoned as a factor of no small importance. Before the exhibition at the Little Art Rooms (8, Duke Street, Adelphi) was arranged, the public had had few chances of inspecting Mr. Narbeth's work, since he appears to belong to that rare genus of young man which does not court publicity. Even then, he did not see fit to display more than a round dozen of items; but since these were almost entirely uniform in merit, it cannot be said that their paucity detracted one jot from the interest of the show as a whole. With the exception of a couple of landscapes and a single portrait (of marked calibre), all Mr. Narbeth's plates were exercises in genre. He possesses, however, an admired knack of treating old subjects in a distinctly personal manner. In other words, he is a disciple of development as differentiated from artistic anarchism. The *Peter and John at the Beautiful Gate* had been approached in something of a Rembrandtesque spirit, it is true; but, on the other hand, there was no imitative trait to be observed in it. The *Judas* manifested the artist's appreciation for dramatic effect. The guilty apostle had hanged himself from a tree overhanging a chasm; the rope had broken, and the body fallen limply on a projecting spur of rock. *Samson carried off captive* was, in its way, one of the finest pieces of realisation achieved by Mr. Narbeth. Light and shade formed themselves into a striking pattern; the pictorial motive being provided by Samson's enormous naked hulk writhing on Philistine shoulders. Mention must be made also of the *Salome*, *Samson Breaking the Pillars of the House*, and a splendidly sensitive drypoint of *Hindover Farm*. Hitherto we have regarded Mr. Narbeth as an etcher, but the presence of two lithographs revealed the fact that his capabilities are not limited to the one mode of expression. Of this pair, *The Calvary of the Skies* was a conception at once arresting and original. The Calvary is an aeroplane, from which descends a shower of bombs; a figure of the Great Sufferer is nailed to the planes. This plate is not only vigorous in technique and composition; it supplies a trenchant commentary on the ethical aspect of the raids made upon defenceless towns before the Hunnish might was laid low in the dust. The balance of the accommodation in this gallery was taken up by some clever aquatints from the hand of Miss Madeline Green, etchings by Messrs. Frank Potter and Stanley Anderson (one of whose works was seen before at the R.E.), and some intriguing woodcuts by Mr. Fred Carter.

Old Silver

A TASTEFULLY produced catalogue of old silver issued by Messrs. Mappin & Webb, Ltd. (158–162, Oxford Street, W. 1) is evidence of the steadily growing importance of this branch of their business. The earliest pieces figured are two seal-top spoons of 1622 and 1624, after which there occurs a hiatus until the time of the "Merry Monarch," which is represented by a plain tankard of 1679, and a jug (by George Gibson) of 1683. The joint reign of William and Mary is exemplified by a charming porringer of 1690 and a pair of candlesticks bearing the date-letter for 1692. The important part of the collection, however, commences with the Queen Anne period, to which belongs, amongst other pieces, a dignified Monteith made by Isaac Dighton in 1705. Georgian silver of excellent quality abounds. Paul Lamerie was responsible for a fine set of four salt-cellars, a pair of tankards, and six waiters, all of 1735, with the exception of one waiter made to match three years later. Nor do these exhaust the Lameries, of which numerous beautiful examples appear in the catalogue. An exceptional cruet by John Deacon (1760), a shapely water-jug by William Grundy (1762), a suite of three caddies by T. Heming (1771), a handsome pair of candelabra by Wm. Burwash and Richard Sibley (1807), and a striking set of four entrée dishes by Paul Storr (1806), with handles formed as the Hood crest, and engraved with a presentation inscription to Sir Samuel Hood, the dashing cousin of Lords Hood and Bridport,



TWO VIEWS OF A CASKET PRESENTED TO THE LONDON MUSEUM BY H.M. THE QUEEN

are interesting and typical specimens of the silversmith's craft during the lengthy sovereignty of the third George, which, beautiful as they may be, are still overshadowed to a great extent by the productions of earlier reigns.

"Somebodies," by Edmund Dulac, etc.

If Mr. Dulac's name is a household word as an aquarellist, it deserves to be no less esteemed as a caricaturist. His ability to snatch a likeness, coupled with his seizure of what may be termed the essential attribute of a personality, place his cartoons on a high level. Carefully but decisively drawn in pen and ink, his whimsies at the Leicester Galleries (Leicester Square) manifested a sense of humour which, if keen, was never too cruel. One of the funniest sketches was that *According to John (Augustus)*. The new sage of Chelsea was delineated as lolling on a luxuriously cushioned couch, before him an easel bearing one of the portraits which attracted attention at the Alpine Club's Gallery. Mr. John's tired painting arm was supported by a sling, whilst a lengthy queue appeared in the background beneath the notice "Pay Here." In another case Mr. Epstein had been selected as the butt of Mr. Dulac's jest. This "suggestion for a new masterpiece," to be called *Ecce Homunculus*, demonstrated "the importance of being unconventional." The "masterpiece"—a figure of Napoleon I. with a large moustache—pointed the moral. The remaining cartoons were all of high merit, but mention must be made of the excellent caricature likeness of Mr. Arnold Bennett in a *Great Adventure*. In addition to these, Mr. Dulac displayed a few of his skilful water-colours.

SILVER-MOUNTED TORTOISESHELL SNUFF BOX, INLAID WITH MEDAL COMMEMORATING THE PEACE OF UTRECHT — IN THE LONDON MUSEUM

Mrs. Laura Knight's paintings of the Russian ballet breathed life and movement, the exotic colour contrasts of the extravagant costumes being utilised to the best advantage. The more unconventional aspects, such as [illegible] *the Call* [illegible] *the Fire*, were especially interesting and dexterous. A contrast to Mrs. Knight's [illegible] [illegible]

provided by a roomful of works by the late Alfred Parsons, all characteristic of the refined technique and comprehensive observation which are so typical of the late Academician.

Old Drawings by English and Foreign Artists

LOVERS of what is popularly known as the "sketch," but which is so frequently more final and satisfying than the "finished picture," were able to spend delightful hours at Walker's Galleries 118, New Bond Street amongst an exceptional selection of drawings, many from first-rate hands. Four or five views by Turner, including an early water-colour of *Ulm Cathedral*, a Girtin or two, a like number of David Roberts's, a dozen charcoal notes by James Stark, a fine series of Varleys, a chalk and charcoal sketch of *Lake Avernus*, by Richard Wilson, and no less than 36 drawings by Rowlandson, of various types and sizes, would have been sufficient to justify the formation of the show on their own behalf. Of no less account, however, were the fifteen Cotmans, all excellent and typical drawings, of which one is tempted to single out the view of *A Tea-house in a Garden by the river Yare*, if only for its picturesque ruination and precarious position, so skilfully realised by the artist; but the very important, richly coloured *Fishing* must not be forgotten. In addition to Cotman, the Norwich school was represented by an Old Crome, a M. E. Cotman (1810-1858), a Thirtle, and a couple of well-conditioned water-colours by Bright. A feature of the exhibition lay in the presence of several distinctive aquarelles by W. R. Beverley, including a fine study of *Old Calais Pier*, and a sensitive moonlight sketch of *Scarborough*. Callow, the Coxes and Richardsons, Gainsborough, Sandby, Stothard, Stansfield, Wheatley, Francis Nicholson, and William Turner of Oxford, were amongst the numerous other artists represented, and whose works it would be a pleasure to describe did space but permit. One must not omit to record the presence, however, of several characteristic effects from De Wint's brush, or a forcibly atmospheric impression of a *Windmill* by the little known C. Wissant.

The Friday Club

THE Friday Club's show at the Alpine Club (Mill Street, Conduit Street) comprised many previously exhibited works. This in itself need not have been regarded as a fault had the artistic level of the club been higher as a whole. Mr. W. Rothenstein proved himself an exception by his clever little sketch of *The Estate Agent's House, Havrincourt;* but Mr. Edgar Hereford's water-colour of *The Estuary* was good enough to cause regret that it was not better. Its defects lay in the awkward pose of the figure in the front, and in the lack of atmosphere which caused the background to appear too prominent. Decorative views of merit were supplied by Messrs. Frank C. Medworth and Norman Howard. Mr. Nevinson's *Cookham* evinced an—shall we say unconscious?—inclination towards Impressionism in its treatment of a riverside scene, over-arched by trees with sun-flecked foliage. The drawing of the figures, however, left much to be desired. Similar criticism justly applied to his *Dollar Worshippers*, *The Curb Market, New York*, especially in regard to the heads and arms in the foreground. The portrait of *E. Rowley-Smart*, by Mr. J. Flanagan, suffered from overloading of impasto; but Miss G. Hynes's *Noah's Ark* reached the opposite limit by its adherence to the tenets of Neo-Primitivism. The detail that the patriarch and his sons favoured "tin hats"—for such they looked to be—as headgear should be noted by savants. Mr. Rupert Lee's *Tiger and Elephant* might have come direct from a child's ark, so far as anatomy counted. His bronze image of a *Calf* was scarcely more fortunate. To be perfectly frank and unprejudiced, we took it to represent an embryo bird until a reference to the catalogue made it clear that the supposition was erroneous.

The Art of Arthur Hacker

IT has been the custom latterly to pass over, or even to scout, the work of Arthur Hacker as being that of a "Society" and non-progressive painter. The injustice of this attitude towards the dead Academician was made clear to the public through the medium of the post-mortem display of his pictures by the Fine Art Society (148, New Bond Street), as it had previously been made clear to such as were familiar with the inside of his studio.

The collection was made as representative as space permitted. Several Academy pictures were shown, ranging from the carefully drawn and sedulously painted *Cloister of the World*, 1896, to the calm and sorrowful *Vale* of 1913, or the *During the Ballet, Alhambra*, of two years before. The last-named stood for the time when the lure of London had entered the artist's soul, and when, searching after the secret of her night effects, he transferred a number of splendid vignettes to canvas. He showed us Piccadilly in the weeping dusk, with dripping lamps and splashing traffic; or, to return to the *Alhambra*, he penetrated the problem of reproducing in paint a great building with its contrasts of vari-coloured, semi-shaded electric globes, the pallid, shifting shaft of limelight, and the glare from the stage throwing into relief rows upon rows of silent spectators. In such passages as this, Hacker did more than catch the outward semblance of his theme; he realised its underlying romance and mystery, as he seldom failed to do when engaged on subjects after his own heart, whether the figures (such as *The Little Mother*), the glorious garden scenes, or the flower studies which he loved to paint. Contrary to the popular belief, Hacker never stood still, but persevered in adding fuel to the flame that fanned his life.

Notes from Italy

A GENEROUS offer has been recently made by Belgium to Italy in the shape of the proposal to hand over to the city of Venice the famous painting by Paul Veronese, whose subject is *Juno bestowing her treasures on Venice*. I understand that this painting, which is now in the Museum of Brussels, will be handed over by the Minister of Fine Arts, in

order that it may be restored to its original destination on the ceiling of the chamber in the Ducal Palace occupied by the Council of Ten.

In the Twelfth International Exhibition of the city of Venice, Galileo Chini, whose decorative paintings of the story of art, from its first beginnings, through the art of Greece, Rome, and Byzantium to that of the Barocco and modern times, occupy already the cupola of the entrance-room called the Sala della Cupola, has been commissioned this year to decorate the central hall. In this work the artist, we are told, "wished to exalt and to seize in a pictorial expression, which should be harmonious with the character of the surroundings and of the works there received, the genius of the forces engaged in combat, distinct in their own action, but brought together and mingled in their sacrifice and victory."

PAINTED SIDEBOARD AT LADY KINLOCH'S EXHIBITION

The five panels are therefore here devoted respectively to the tale of glory (*glorificazione*) of the Artillery and Bomb-throwers, that of the Pilot and Aviator, of the Infantry and the Lancers; and it is appropriate that this same Salone Centrale should contain, in the individual show of Plinio Nomellini, that artist's fine painting of the *Vittorio Veneto*, of which he wrote to me with the keenest enthusiasm when engaged on this work, a memorial of his country's final victory. Others of his forty-three paintings in this room, such as the *Ritorno in Patria*, a group of refugees returning in the sunset to their homes, are less directly connected with the great struggle, while others give those scenes of country life, of sunlight and southern vegetation, in which Nomellini excels.

Another individual "Mostra" is that of Guglielmo Ciardi, a great modern artist of Venice, who died in 1917, at the age of seventy-five. Admiring as I do the work of his son, Beppe Ciardi, and of that brilliant painter of twentieth-century scenes, Emma Ciardi, both of whom are well represented here, the latter with a delightful scene of the Giudecca and a London study, *Nelson's Column*, for thoroughness of technique I consider their father was unsurpassed; and it is satisfactory to find him adequately represented here with thirty-two paintings and some ten drawings, a not unworthy homage to one who has done much to retain and develop the best traditions in the art of modern Venice. Pietro Scoppetta, Umberto Moggioli, who died only last year, and Antonio Mancini, among the Italians, have also individual shows; and the latter, with the twenty-one paintings here (to be noted is his *Self-portrait* and *Reflections*), maintains his position as alone and original in his art amid all the new influences which are crowding to the front in Italy. These influences are very noticeable in the present exhibition, but for the moment I confine myself to a general account of the important paintings in the Italian and foreign sections. From Lombardy, Emilio Gola, Leonardo Bazzaro, Emilio Borsa, and Paolo Sala contribute, the latter with three paintings, one of which, *Old Russia*, has just been acquired by the deputation of the Province of Venice for their Gallery of Art. Pilade Bertieri has a painting; Sezanne (whose excellent poster of the exhibition we have reproduced in these columns), five paintings; from Venice come Miti-Zanetti, De' Stefani, Piero Fragiacomo, and Antonietta: from Rome, Carlandi and Noci; and in sculpture, Cataldi D'Antino, with one of his wonted graceful nudes, *Girl with the Amphora*, and Arturo Dazzi.

Among the foreign sections, which include Belgium, Holland, the United States of America, Poland, and Czecho-Slovakia, Paul Cezanne in the French and Ferdinand Hodler in that of Switzerland, are of importance, but I propose to treat these in detail in a later notice.

At the Galleria Pesaro of Milan the individual show of Enrico Sacchetti (May–June) has been of considerable interest, for Sacchetti is an admirable draughtsman and satirist, whom Ojetti, in his preface to this exhibition, mentions, not without reason, in the same breath with Goya, Daumier, and Forain. The 150 drawings and studies here exhibited, often in gouache, charcoal, or pencil, are most brilliant. His babies, above all, are the most living little creatures.

In the same galleries the month of May saw four Venetian painters' work—Zanetti Zilla, Marussig, Disertori, and Zecchin. Zanettti Zilla gives us the poetic charm which modern Venice still possesses. His *Primavera Veneziana* and *Ultime Foglie* could not be excelled. I have already spoken in these columns of the finely

monumental character in Benvenuto Disertori's drawings, etchings, and woodcuts. An example here is his *Arch of Septimus Severus with the Church of S. Luke.* S. B.

Exhibition of Spanish Painting in London

WE are informed by the Secretary of the Exhibition of Spanish Art, Señor Don Ignacio Pinazo, who writes from the Palacio de Liria at Madrid, that the exhibition of Spanish painting in London is expected to be inaugurated on the 1st of November next, and will be one of the most complete displays of the art of Spain ever organised outside Spain. The writer adds that the nobility of Spain are lending the most precious pictures in their collections for the exhibition, among which will stand out those jewels of art which have been so spontaneously offered to the committee for this object by His Majesty the King of Spain.

Spanish primitive art will be represented, and the period of transition between the earlier painters and those of our own day will be represented by Vicente Lopez, Alenza, and Becquer, preceding Madrazo, Rosales, Fortuny, Muñoz, Degrain, and Pinazo Camarlench.

Among the actual modern painters represented will figure the names of such famous artists as Zuloaga, Sorolla, Maestu, Sotomayor, Romero de Torres, Zubiaurre, Acosta, Mesquita, Pinazo Martinez, Hermoso Moisés and others; and among the sculptors Mateo Inurria, José Capuz, Clará, Limona, Cristobal, Vicent, Mariano Bemliure, etc.

The committee of the exhibition in London has as its president His Excellency the Duke of Alba.

The Secretary is Señor Don Ingnacio Pinazo, Palacio de Liria, Madrid.

Paintings by the late E. Phillips Fox

ALTHOUGH an occasional exhibitor at Burlington House, the late E. Phillips Fox, who died in 1915, has hitherto been better known to France and his native land than the mother-country. Born in Melbourne in 1864, he commenced studying at the National Gallery in that city, until, in 1885, he went to France, entering Julien's and the Beaux Arts, where he obtained several honours. Taking his education into consideration, it is not surprising that his style should inherit both French and Australian mannerisms in fairly equal parts. His principal interest lay in the exploitation of lighting problems, and several of the canvases shown recently at Walker's Galleries (118, New Bond Street) relied upon this for their appeal. His robust, decisive handling of outdoor topics was revealed to advantage in several cases, notably in *Summer Day*, *Gathering Storm*, and *Apple Blossom*, the details of which, though thoughtfully noted, were relegated to a happy medium between tightness and ultra-facility. The figure subjects comprised several interesting studies of filtered light upon the human form. Whilst the results were not paramountly successful in every case, it is obvious that due application must be accorded to such sincere efforts to realise a supremely difficult theme. It is intended to hold an exhibition of Mr. Fox's larger work as soon as it is possible to have it sent over from Australia. When it arrives, it would be advisable to have the pictures oiled out, since several of those in the New Bond Street show were in a very hungry condition.

The Art of I. W. Brooks, Gerard Van Vliet, and Robertine Heriot

IN November last we reviewed some interesting exhibits by Mr. I. W. Brooks, at the Burlington Gallery (15, Green Street, Leicester Square), remarking that "if not actually influenced by the Oriental artists, Mr. Brooks possesses many points in common with them." The further display of his winter output left little to add to this statement. He has developed his treatment of rainy-day effects, proffering proof in ingenious and satisfactory studies of *Rain at High Tide* and *Llanffaelog Village: Rain.* The sweeping simplicity of *Llyn Maelog: December*, and *Ynys Las*, and the trenchant colour chords of a *Seascape in Violet*, commanded admiration, but when Mr. Brooks ventures on portraits or figure compositions he comes close to disaster. This is to be regretted. Mr. Brooks's interpretations of scenes on sea and land rank with the most subtly decorative work produced by the younger generation that we have yet seen. Signs are not wanting of his further development, and, if he avoids composing too closely according to recipe, there is no reason why his name should not become eminent. In a brief foreword to the catalogue Mr. Brooks describes technique as "the outcome of an acute and detached sense of perception in the painter. The cultivation of this sense should be his one concern." This dictum is none the less true because several modern painters are afraid to acknowledge it. Mr. Brooks goes on to aver that "the schools are a danger; for technique is not to be taught, though a worthless facility of imitation is all too easily learned." It would have been wiser to add, however, that technique can be fostered and encouraged in any brushman who has art in his soul.

It would be difficult to take Mr. Gerard Van Vliet's for anything save the work of a Dutchman. Although he cannot be assigned to any definite school, the traits of the old Hollanders crop up unconsciously here and there. Especially in his sanguine drawings is it possible to trace the studious appreciation of picturesque detail which forms so marked a feature of the national artistic bent. Mr. Van Vliet's exhibition at Green Street was mainly composed of drawings, representations of quaint corners and byways. These were rendered directly and without any marked striving after colour effect. On first aquaintance some of them looked a trifle "black," but Mr. Van Vliet's style is clearly one which grows upon the spectator. He is no mere amateur, and that he can colour when he chooses was clear from a few harmonious oil-paintings which made up the balance of the collection.

Miss Robertine Heriot occupied an upper gallery with a series of well-painted flower-pieces and less well-painted portraits. The former were rendered deftly and with understanding. Occasionally, but notably in the *Blanc de Chine*, she appears to owe something to Fantin. Her colour is not always perfectly sustained, a fault largely

attributable to a wrong use of blue in the backgrounds; but her manner is sincere and pleasing, and her cultivation of atmosphere redolent of truth.

"The South Downs," by Adam Slade

MR. ADAM SLADE is one of the multitude, having something to express but not having always the power to express it. His style is of the new type which essays to take up a standpoint about midway between the natural and decorative schools. His skill consists in the limning of backgrounds, some of which he conveys cleverly. He is at his best in depicting the distant tree-dotted downs, and at his weakest in the management of foregrounds. His use of pigments is not always happy. A comprehensive display of Mr. Slade's landscapes at the Eldar Gallery (40, Great Marlborough Street) permitted this point to be realised beyond doubt. The *View over Poynings*, for instance, was marred by the improper adjustment of crude red roofs to virulent green foliage. On an average, his smaller sketches were more final than his large pictures, though they were not altogether the most interesting. His *Beach, Hove*, a tiny Whistlerian lyric, and the more important *East Hill, Hastings*, were representative examples of Mr. Slade in his most successful vein.

THE LAUGHING BOY BY FAUSTINA MENGARINI NICOLETTI AT THE BURLINGTON GALLERY

Other Exhibitions

AMONGST the many other exhibitions visited, but which the ever-increasing demands on our space prevent us from alluding to save by brief mention, were an interesting collection of water-colours of London by Mr. W. E. Moule, some drawings of Egypt in the Talbot Kelly manner by Mr. F. F. Ogilvie, of Algeria and other parts by Mr. C. B. Prescott, and of Natal and Zululand by Miss Dorothea M. Vyvyan. These shared the accommodation of Walker's Galleries (118, New Bond Street). Some delightful pictures, since they avoided in the main that ultra-sketchiness to which he is prone to succumb, were shown by Mr. A. J. Munnings at Messrs. James Connell and Sons' (47, Old Bond Street). The incidents portrayed were largely taken from gipsy life. Modern French art, which unfortunately was held to include some crude effusions by Derain and Matisse, formed the motive of an exhibition at the Goupil Gallery (5, Regent Street), whilst an otherwise heterogeneous assortment of works at the Eldar Gallery (40, Great Marlborough Street) boasted the presence of no less than 24 Conders. Mr. William Hoggatt displayed his *Lake Harmonies* at the Hampstead Art Gallery (345, Finchley Road), and Count Francis de Byron-Khun his water-colours of *Isles of the Mediterranean* at the Burlington Gallery (15, Green Street, Leicester Square). An interesting assortment of Serbian rugs was exposed at the Mansard Gallery (Tottenham Court Road).

"The Royal Academy Illustrated" (Walter Judd, Ltd. 3s. 6d. net)

The Royal Academy Illustrated, 1920, in view of its still moderate price, may be regarded as one of the cheapest publications on the market. This year's issue contains illustrations of nearly two hundred of the principal works now on view at Burlington House. The reproductions, a large number of which are full-page plates, are perhaps even better in quality than during former years, and give a very good idea—in some cases almost too flattering a one—of the chief exhibits. The selection has been well made, and there are few noteworthy works not represented among the illustrations.

The late Mr. George Stoner

IT is with the deepest regret that we have to announce the death of Mr. George Stoner, founder and head of the well-known firm of Messrs. Stoner and Evans. Mr. Stoner, after many months of suffering, passed away on the evening of the 15th July, and his loss will be felt, both by collectors and his brother dealers, as much perhaps for his unfailing courtesy as for his wide knowledge of china, both English and foreign. Mr. Stoner was a vice-president of the British Antique Dealers' Association from its inception.

Restoration of Rheims Cathedral

FROM the standpoint of art, one of the most disastrous events of the war is the partial destruction of Rheims Cathedral by the Germans. The building was generally regarded as the finest example of French Gothic architecture, and, as the crowning place of the

kings of France, it is hallowed by historic associations which make it to that country almost as precious a monument of the past as Westminster Abbey to England. It is impossible for France, burdened with the cost of rehabilitating such a vast tract of devastated territory, to herself undertake the entire restoration of the cathedral, and a happily conceived project has been set on foot in the countries allied to her during the war to assist her in the task. The share done by every country will be recorded, and it behoves England, as the oldest and closest of the French allies, to ensure that its contribution shall be worthy. A strong and influential committee has been formed to represent the British Empire in connection with the fund of which H.M. Queen Alexandra is patron. Among the leading members are the Duke of Portland (President), the Archbishop of Canterbury, the Cardinal Archbishop of Rheims, the Cardinal Archbishop of Westminster, and the French Ambassador (Vice-Presidents), Lord Blyth (Hon. Treasurer), Mrs. Aubrey Le Blond (Hon. Secretary), the Duchess of Norfolk, the Duchess of Portland, the Earl and Countess of Bessborough, the Earl of Denbigh, the Earl of Reading, the Earl and Countess of Malmesbury, the Earl and Countess of Plymouth, the Viscount and Viscountess Burnham, the Viscountess Cowdray, Sybil Viscountess Rhondda, Sir Aston Webb, P.R.A., etc. It is to be hoped that the appeal for the fund will meet with a warm response, as the restoration of the cathedral will form a permanent and beautiful memorial to the alliance in war and peace of the two great Western nations.

MRS. C. E. CHALLICOM—A CORRECTION

We very much regret that, owing to a mistake on the part of a contributor, Mrs. C. E. Challicom, the well-known collector of Nailsea glass, was referred to as the late Mrs. C. E. Challicom in the article on Nailsea glass which appeared in our June number. Mrs. Challicom writes us that she is still alive and in excellent health, and we can only express our deep regret for the unfortunate error and for any annoyance or inconvenience it may have caused.

A New Sculptor

SOME examples of sculpture by Mrs. Faustina Mengarini Nicoletti at the Burlington Gallery (Green Street) reveal an original and able artist whose work has not hitherto been shown in this country. Mrs. Nicoletti, who is an Italian by birth, shows much vigour and freedom in her handling, and, while treating her subjects with great realism, always pays artistic regard to their plastic capabilities. The *Laughing Boy*, which is a characteristic example of her work, is a clever study from nature, the lad's expression being rendered with an appreciative perception of juvenile nature. It is modelled forcefully and with great ease and freedom, and, though not marked by high surface finish, reveals a thorough grip of all essential truths.

"Satan Rebuking Sin"

To the Editor of THE CONNOISSEUR.—SIR,—Before I leave for Prague officially to represent British art at the invitation of the Czecho-Slovakian Republic, I should like to thank you for the courteous and sporting spirit in which you allowed me so much of your valuable space to repudiate the innuendo (unconscious or otherwise) that artists even of the calibre of Mr. Sargent and Sir William Orpen had "no experience of actual fighting," and were men "who stayed at home."

I entirely agree with you that an artist's courage is not within the province of art criticism. But I did not write the article; I complained of it. I fully realise that if I place my pictures on public exhibition, I am open to every form of criticism; but private personal innuendoes against my honesty, sincerity, or bravery have nothing whatever to do with it. It was the personal note only of which I complained.

I am sorry you have confused me with the Vorticists, a group to which I have never belonged, it having been formed to disassociate itself from me, and judging by its last exhibition, I consider it to consist of the dullest painters; victims of a geometric formula and pedantic intellectual theorising. Five years ago I realised the tyranny of formula, and freed myself; an emancipation which has obviously improved my art. I judge by the envy, malice, and jealousy of British brother-brushes, and the quantity of abuse in print; the only gauge for an artist to-day by which he can judge his progress.

Knowing too well of this spirit against the younger artists in England, I felt it necessary to nip in the bud an innuendo contained in your articles, which older men would have taken good care to spread into something more harmful than a mere rumour, and quite irrevelant to my art, be it good or bad.

Yours, etc., C. R. W. NEVINSON.

As Mr. Nevinson is apparently the only reader or THE CONNOISSEUR who has been able to discover an innuendo where none was intended or expressed, the correspondence may now close. The mistake of describing Mr. Nevinson as a Vorticist instead of a Futurist was explained in our last number.

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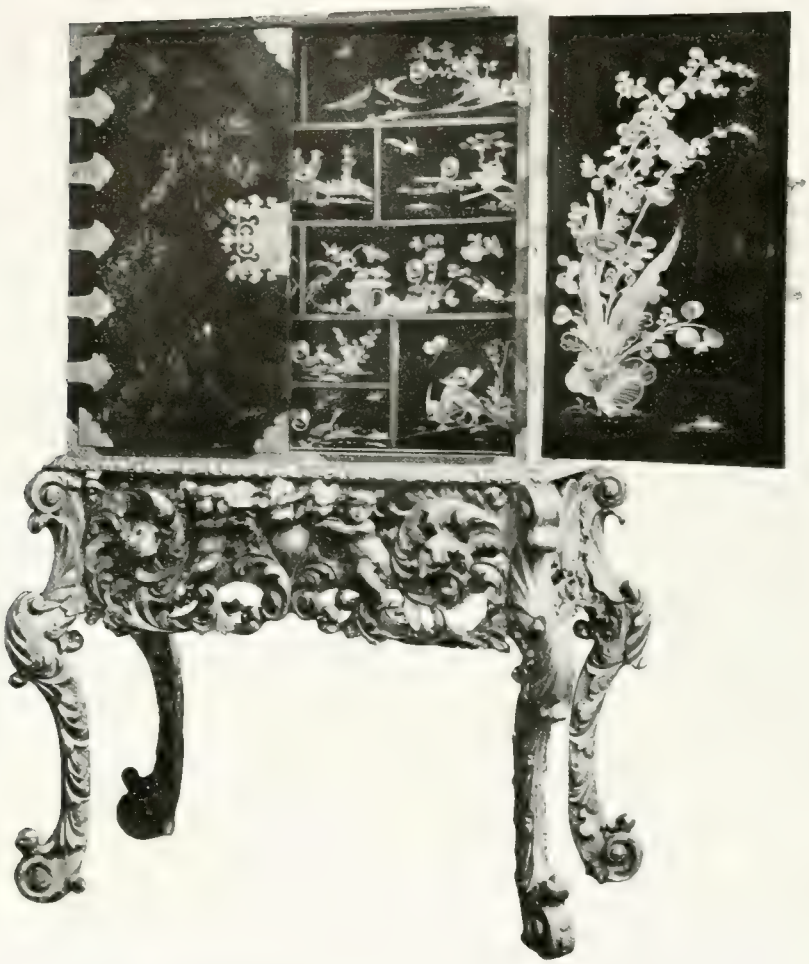

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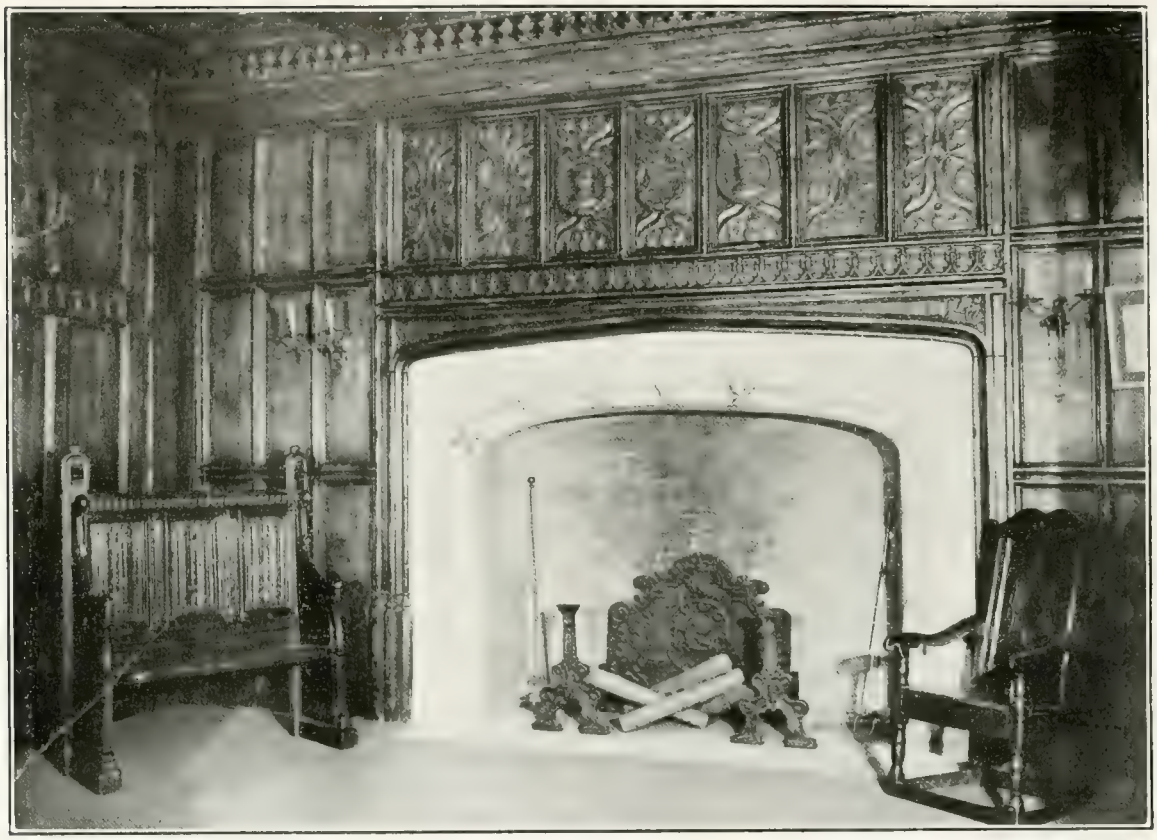

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